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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# I PURITANI,

(THE PURITANS.)

AN OPERA

IN THREE ACTS,

COMPOSED BY

VINCENZO BELLINI.

EDITED AND TRANSLATED INTO ENGLISH BY

NATALIA MACFARREN.

*Ent. Sta. Hall.*

*Price 2s. 6d.  
In Scarlet Cloth, 4s.*

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## EDITOR'S NOTE.

THERE are various readings of some portions of this work in different editions : the present agrees with the Score used in performance at the Italian Opera in London.

Many incongruous harmonies and progressions throughout the work can only be accounted for by their being in accordance with the composer's intention, and stand in his score. Bellini attempted to break new ground in "The Puritans;" he stepped out of the ordinary round of chords that bear his melodies through "Norma" and "Sonnambula," but in venturing upon a new element, he could not fail to manifest his want of solid musicianship.

# I PURITANI.

## DRAMATIS PERSONÆ.

LOBD ARTHUR TALBOT, Cavalier (an adherent of the Stuarts)	1st Tenor.
LOBD WALTON (Governor of the Fortress)	.. .. 2nd Bass.
SIR GEORGE (his brother) .. ..	} Puritans. .. .. 1st Bass.
SIR RICHARD FORTH .. ..	
BRENO (an officer) .. ..	
HENRIETTA OF FRANCE (widow of Charles I.) .. ..	
ELVIRA (daughter of Lord Walton) .. ..	.. .. 2nd Soprano.
Chorus of Puritan Soldiers and followers of Lord Arthur, Ladies of the Castle, Pages and Servants.	.. .. 1st Soprano.

*In the first two Acts the scene is laid in a fortress near Plymouth; in the third in a garden near the fortress.*

THE scene of the Opera is laid in the time of the war between the Royalists and Puritans. Walter (Lord Walton) Governor-General of a Fortress near Plymouth, has a daughter, Elvira, whom he is anxious to bestow in marriage upon Sir Richard Forth, a Colonel in the Puritan army. Elvira, however, is in love with Lord Arthur Talbot, an adherent of the Stuarts; and only obtains her father's sanction to her union with him through the intercession of her Uncle, Sir George Walton, himself a Puritan. Sir Richard, enraged at losing his bride, is determined to be revenged on his rival. Amongst the prisoners in the Fortress is a lady, under the name of Madame Villa Forte, but who is in reality Henrietta, widow of Charles I. Lord Walton has received orders from the Parliament to send this prisoner to London: he therefore charges his soldiers to keep strict watch over her; and when Lord Arthur arrives, bearing the wedding presents to Elvira, he finds that he is chosen to arrest his Queen. Elvira enters, dressed as a bride, and in playfulness throws her veil over Henrietta's head. Arthur, knowing that the soldiers have had orders to allow the bridal party to leave the Fortress, entreats Henrietta to retain the veil and escape with him as the bride, during the temporary absence of Elvira. Sir Richard, entering at this moment, recognises Henrietta and Arthur, but permits them to pass, and then informs Elvira that her lover has eloped with another lady. After Arthur has conducted the Queen to a place of safety, he returns to find Elvira out of her mind, and himself condemned to death. Her joy at again seeing her lover restores her reason; and while she is bewailing his punishment, news arrives that Cromwell has granted a free pardon to all captives and political offenders, the Stuarts being completely conquered and the peace of England re-established.

## No. 1.

## PRELUDE AND INTRODUCTION.—“AROUSE YE.”

The stage represents a spacious courtyard in the fortress, of which the turrets, battlements and drawbridges are seen. Distant prospect of mountains. The sun rises during the Introduction and illuminates the scene. On the walls sentinels are on guard.

Piccolo & 2 Flutes, 2 Oboes, 2 A Clarionets, 2 Bassoons, 4 Horns in D, Trumpets in D, 3 Trombones, Kettle Drum, Big Drum, Cymbals, & Strings.

*Allegro assai.*

PIANO.  $\text{♩} = 120.$

*Tutti. ff sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf*

*Cls., Bassoons & Strings pizz.*

*p*

*p* *f* *ppp tremolo.*

*Drums*

*Wind.*

*Flus. pizz. 3*

*pp*

*morendo.*

*pp*

*morendo.*

*poco . ppp a poco.*

*Allegro sostenuto.  $\text{♩} = 108.$*

*4 Horns.*

*ppp sf sf*

The musical score is written for piano and includes various orchestral parts. It begins with a tempo of 'Allegro assai' and a metronome marking of 120. The score is in 2/4 time and features a variety of dynamics from fortissimo (ff) to pianissimo (ppp). The piano part is the primary focus, with other instruments like flutes, bassoons, and strings providing accompaniment. The score includes several trills and tremolos, and ends with a change to 'Allegro sostenuto' at a tempo of 108.

This musical score page contains eight systems of music for various instruments. The notation includes treble and bass staves with notes, rests, and dynamic markings. The instruments and their parts are as follows:

- System 1:** Piano (p), Forte (f), Forte-Sforzando (sf).
- System 2:** Piano (p), Forte (f), Forte-Sforzando (sf), Bassoons, Drum, sf.
- System 3:** Clarinet (Cl.), Forte (f), Piano (p), Forte-Sforzando (sf).
- System 4:** Forte (f), Forte-Sforzando (sf), Piano (p).
- System 5:** Forte-Sforzando (sf), Crescendo (cresc.), Forte (f).
- System 6:** Violin and Flute (Vln. & Fl.), Horns and Trumpets (Horns & Trumpets), Piano (p), Pianissimo (pp), Forte (f), Forte-Sforzando (sf).
- System 7:** Forte-Sforzando (sf).
- System 8:** Forte (f), Forte-Sforzando (sf), Piano (p).



This musical score page, numbered 3, features eight systems of staves for various instruments. The first two systems are for the Piano, with dynamics *f*, *sf*, and *p*. The third system includes Flute (Fl.), Viola (Vla.), and Cello (Cello), with dynamics *f*, *sf*, *cresc.*, and *p*. The fourth system includes Viola (Vla.), Oboe and Clarinet (Ob. & Cl.), Horn (Horn), Flute and Clarinet (Fls. & Cls.), and Piano (Piano), with dynamics *pp*. The fifth system includes Horn (Horn) and Woodwind (Wood.). The sixth system is for Viola (Vla.). The seventh system is for Flute (Fl.). The eighth system is for Horns and Trumpets (Horns & Trumpets), with a dynamic of *f*.



CHORUS OF SOLDIERS (*within*). BRUNO with 1st Tenors.

A-rouse . . . ye!  
All'er - . . . ta!

*L'istesso tempo.*

## 1st and 2nd TENORS.

A-rouse . . . we!  
All'er - . . . ta!

Day - - light ap-pears!  
L'al - ba ap-pa-ri. . . . .

BASSES.

A-rouse . . . we!  
All'er - . . . ta!

Wood & Brass, L'al - ba ap-pa-ri. . . . .

*Tutti.*

*ppp*

*sf*

*Strings.*

*sf*

*ppp*

*Horns.*

*f*

*sf*

*p*

(*within*.)

The bugle re-soundeth,  
La trom-ba rim-bom - ba,

The bugle re-soundeth,  
La trom-ba rim-bom - ba,

daylight ap - pears!  
nun-zia del di!

*f* *sf* *p*

Bassoons.

*sf*

daylight ap - pears!  
nun-zia del di!

*f* *sf* *p*

*sf*

The bu- gle re - soun deth,  
La trom- ba rim - bom ba,

*f* *sf* *p*

daylight ap - pears,  
nun-zia del di,

The bu- gle re - soun deth!  
La trom- ba rim - bom - ba!

*f* *sf* *p*

Drums beat on the  
stage from opposite  
sides.

*pp* *cresc.*

*cresc.*

*Allegro sostenuto e marziale.* ♩ - 133.  
Cls., Bassoons, 2 Horns, K. Drum, & Strings.

*p marcato.*

*Tutti.* *sf* *p*

*sf* *p*

*Fins.* *sf*

*sf*

*Fln. Fl. & Cl.* *pp* *f*



CHORUS (at the front of the stage).

When yonder bu - gle calls us, Dan - ger nor death ap - pals us,  
 Quan - do la trom - ba squil - la, Rat - to il guer - rier si de - sta,

When yonder bu - gle calls us, Dan - ger nor death ap - pals us,  
 Quan - do la trom - ba squil - la, Rat - to il guer - rier si de - sta,

*Flu, Cl. & Bassoons.*

*Horns, Tenor & Cello.* *D. Bass.*

Gai - ly we seize our fal-chions, And to the bat - - tle, to the bat - tle  
 L'ar - me tre - men - de ap - pre - sta, Al - lu rit - to - ria, al - lu rit - to - ria

Gai - ly we seize our fal-chions, And to the bat - tle  
 L'ar - me tre - men - de ap - pre - sta, Al - lu rit - to - ria

*Tutti.*

fly!  
 va!

Yes, when the bu - gle  
 Quan - do la trom - ba,

fly!  
 va!

Yes, when the bu - gle  
 Quan - do la trom - ba,

calls us to glo - ry, Gai - ly the sol - dier sword and ar - mour  
 la trom - ba squil - la, Rat - to il guer - rie - ro, il guer - rier si

calls us to glo - ry, Gai - ly the sol - dier sword and ar - mour  
 la trom - ba squil - la, Rat - to il guer - rie - ro, il guer - rier si

sei - zes, Nor death nor  
 de - sta, L'ar - me tre -

sei - zes, Nor death nor dan - ger shall e'er ap - pal us,  
 de - sta, L'ar - me tre - men - de, tre - men - de ap - pre - sta,

dan - ger shall e'er ap - pal us, we fly to  
 men - de, tre - men - de ap - pre - sta, al - la vit -

When we to glo - ry, when we straightway to glo - ry fly, yes, to  
 Al - la vit to - ria, al - la vit to - ria s'ap - pre - sta, al - la vit -

glo - ry! Swift as the light - ning rends dark clouds a -  
 to - ria; Pa - ri del fer - ro al lam - po, al

glo - ry! Swift as the light - ning rends dark clouds a -  
 to - ria; Pa - ri del fer - ro al lam - po, al

sun - der, Threat - 'ning, we rush on our foe like hea - ven's  
 lam - po, Se l'i - ra in co - re, se l'i - ra in cor sfa -

sun - der, Threat - 'ning, we rush on our foe like hea - ven's  
 lam - po, Se l'i - ra in co - re, se l'i - ra in cor sfa -



(With suppressed ferocity.)

thun - der, Death to the da-ving Stu - arts, shall be our bat - tle  
 - vil - la, De - gli Stu - ar-di il cam - po in ce - ne - re ca -

cry! death to the da-ving Stu - arts, shall be our bat - tle  
 - drà! de - gli Stu - ar-di il cam - po in ce - ne - re ca -

cry! death to the da-ving Stu - arts, shall be our bat - tle  
 - drà! de - gli Stu - ar-di il cam - po in ce - ne - re ca -

cry! yes, death, yes, death!  
 - drà! ca - drà, ca - drà! . . .

cry! yes, death, yes, death!  
 - drà! ca - drà, ca - drà, . . .

Yon bu - gle calls, calls on us to bat - tle,  
 Rat - to il guer - rier, il guer-rer si de - sta,

Yon bu - gle calls, calls on us to bat - tle,  
 Rat - to il guer - rier, il guer-rer si de - sta,

Sra

tutta forza.

Seize we our fal - - chions, nought shall ap - pal us,  
L'ar - me tre - men - - de, tre - men - de ap - pre - sta;

Swift as the light - ning rends dark clouds a - - sun - der,  
Pa - - ri del fer - ro al lam - po, al lam - po,

Threat - 'ning, we rush on our foe like hea - ven's thun - der,  
Se - vi-ra in co - re, se vi-ra in cor sfa - vil - la,

Death to the da-ning Stu - arts, shall be our bat-tle cry!  
De - gli Stu-ar-di il cam - po in ce - ne - re ca - dra!

*pp* *cresc.*



death to the da- ring Stu - arts, shall be our bat - tle cry! yes, death,  
 de - gli Stu-ar-di il cam - po in ce - ne - re ca - drà! ca - drà,

yes, death, . . . yes, death! . . . . . Yon bu - gle  
 ca - drà, . . . ca - drà! . . . . . Rat - to il guer -

calls, calls us on to bat - tle, Seize we our  
 rier, il guer-rier si de - sta, L'ar - me tre -

calls, calls us on to bat - tle, Seize we our  
 rier, il guer-rier si de - sta, L'ar - me tre -

fal - - - chions, nought shall ap - pal us, Swift as the  
 men - - - de, tre - men - de ap - pre - sta, Fa - ri del

fal - - - chions, nought shall ap - pal us, Swift as the  
 men - - - de, tre - men - de op - pre - sta, Fa - ri del

*incalzando cresc.*

*rinforz.*

*tutta forza.*

light - ning      rends clouds a - sun - der,      Threat - 'ning like  
fer - ro,      del fer - ro al lam - po,      Se l'i - ra in

light - ning      rends clouds a - sun - der,      Threat - 'ning like . .  
fer - ro,      del fer - ro al lam - po,      Se l'i - ra in . .

hea - - ven's thun - - der, Death to the da - ring Stu - - arts,  
cor sfa - ril - - la, De - gli Stu - ar - di il cam - - po

. . . hea - ven's . . thun - der, Death to the da - ring Stu - - arts,  
. . . cor sfa - - ril - la, De - gli Stu - ar - di il cam - - po

shall be our bat - tle cry! . . . . . Yes,  
in ce - ne - re ca - drà, . . . . . Ca -

shall be our bat - tle cry! . . . . . Yes,  
in ce - ne - re ca - drà, . . . . . Ca -

1st time. 2nd time.  
Piu mosso.

death, yes, death, death, yes, death, yes,  
- drà, ca - - - drà. - drà, ca - - drà, ca -

death, yes, death. death, yes, death, yes,  
- drà, ca - - - drà. - drà, ca - - drà, ca -

*sf* *sf* *Piu mosso.* *sf* *sf*

death, yes, death, yes, death.  
- drà, ca - - drà, ca - - drà.

death, yes, death, yes, death.  
- drà, ca - - drà, ca - - drà.

*sf* *sf*

*pp*



## No. 2.

## PRAYER.—"THE SUN ON HIGH ASCENDING."

*Cl's. in B flat, Horns in F, & in B flat, Trumpets in B flat.*

*Larghetto maestoso.* **BRUNO.**

VOICE. *(The sound of solemn music is heard from the fortress.)*  
*Strings with mutes.*  
 Up, Cromwell's trus - ty war - riors, up -  
 O di Crom - vel guer - rie - ri, pie -

PIANO. *Bell.* *p*  
*♩ = 50.*

*(The soldiers kneel.)*

- lift your hearts in pray'r, In - tone a so - lemn can - ti - cle,  
 - ghiam la men - te e il cor, A' mat - tu - ti - ni can - ti - ci,

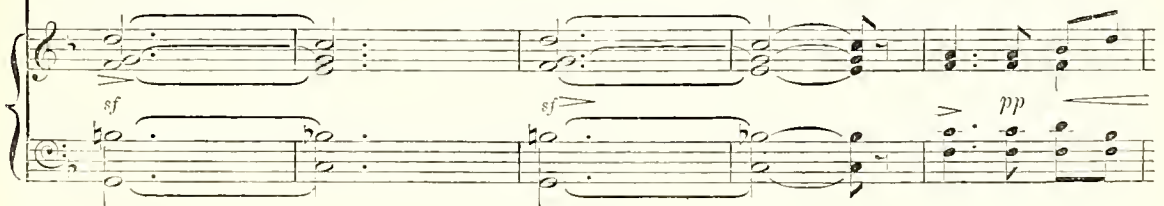
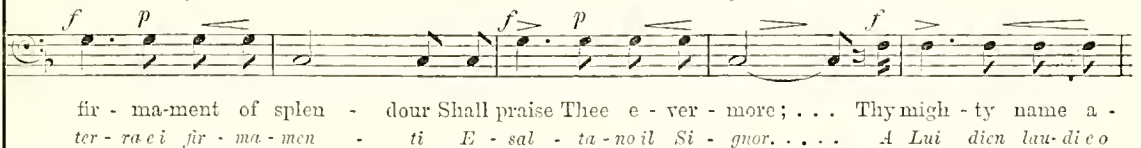
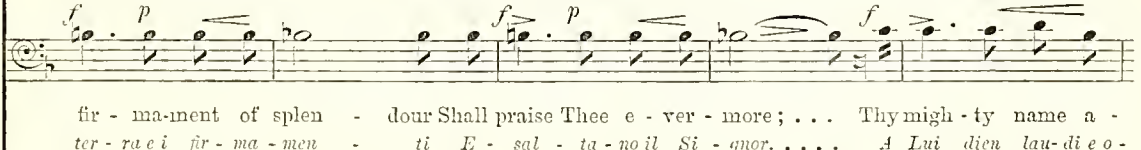
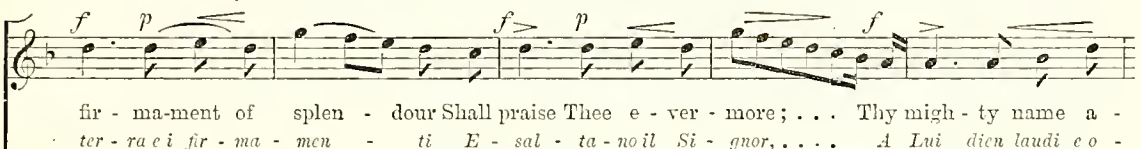
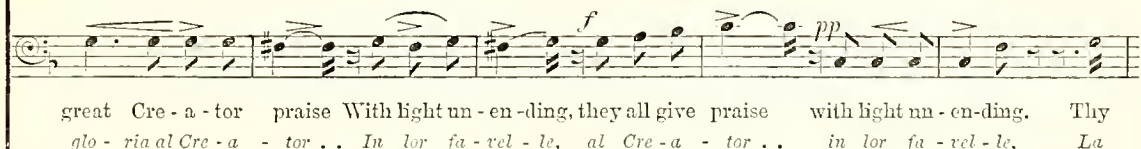
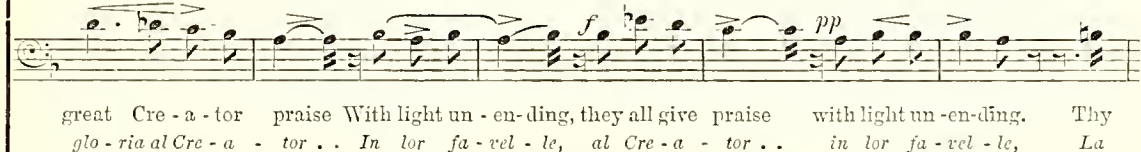
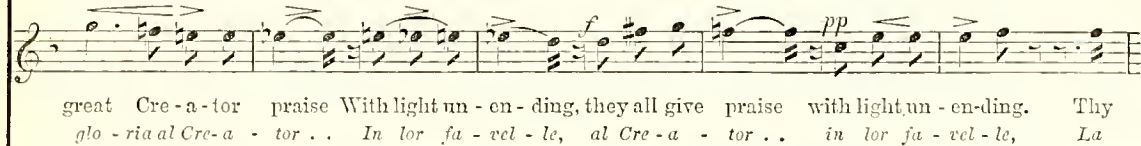
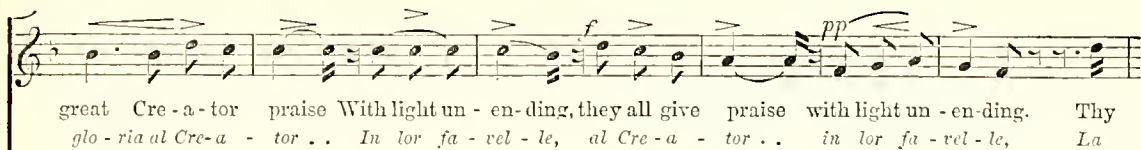
**ELVIRA (within).**  
 The sun on high as - cen - ding, The stars with sil - v'ry rays, Their  
 La lu - na, il sol, le stel - le, Le te - ne - bre, il ful - gor, Dan

**ARTHUR (within).**  
 The sun on high as - cen - ding, The stars with sil - v'ry rays, Their  
 La lu - na, il sol, le stel - le, Le te - ne - bre, il ful - gor, Dan

**BRUNO.**  
 Heav'n's glo - ry to de - clare!  
 sa - cri al di - vin Fat - tor!

**RICHARD (within).**  
 The sun on high as - cen - ding, The stars with sil - v'ry rays, Their  
 La lu - na, il sol, le stel - le, Le te - ne - bre, il ful - gor, Dan

**SIR GEORGE (within).**  
 The sun on high as - cen - ding, The stars with sil - v'ry rays, Their  
 La lu - na, il sol, le stel - le, Le te - ne - bre, il ful - gor, Dan  
*Cl's., Horns & Bassoons behind the stage.*



- dore we, oh Lord! oh Lord!  
 - no-re, o-nor, o-nor,

- dore we, oh Lord, we Thee a-dore, we too Thy name a-  
 - no-re, o-nor al Cre-a-tor, o-nor al Cre-a-

- dore we, we Thee a-dore, we Thee a-  
 - no-re, dien lau-di e o-nor, dien lau-di e o-

- dore we, we Thee a-dore, we Thee a-  
 - no-re, dien lau-di e o-nor, dien lau-di e o-

. . . be our de-fen-der, de-fen-der. The  
 . . . tut-te le gen-ti, le gen-ti, La

- dore, be our de-fen-der, de-fen-der.  
 - tor, tut-te le gen-ti, le gen-ti,

- dore, be our de-fen-der, de-fen-der, The,  
 - nor, tut-te le gen-ti, le gen-ti, La

- dore, be our de-fen-der, de-fen-der, We too Thy name a-  
 - nor, tut-te le gen-ti, le gen-ti, dien glo-ria al Cre-a-



sun high in heav'n as - een - ding, the stars with their sil - v'ry rays  
 lu - na, il sol, le stel - le, dien glo - ria al Cre - a - tor,

We too Thy name a - dore, . . . . we too Thy name a - dore, the  
 dien glo-ria al Cre - a - tor, . . . . dien glo-ria al Cre - a - tor, la

sun high in heav'n as - een - ding, the stars with their sil - v'ry rays their great Cre-a - tor  
 lu - na, il sol, le stel - le, dien glo - ria al Cre - a - tor, dien gloria al Cre-a -

- dore, . . . . we too Thy name a - dore, . . . . the  
 - tor, . . . . dien gloria al Cre - a - tor, . . . . la

their great Cre - a - tor praise, . . . . oh Lord! oh Lord! . . . .  
 dien glo-ria al Cre - a - tor, . . . . o - nor, o - nor, . . . .

sun high in heav'n as - een - ding, the stars with their silv'ry rays . . to Thee give  
 lu - na, il sol, le stel - le dien glo - ria al Cre - a - tor, . . al Cre - a -

praise, . . . . their great Cre-a - tor praise, they all give praise, to Thee give  
 - tor, . . . . dien glo-ria al Cre-a - tor, al Cre - a - tor, . . al Cre - a -

sun high in heav'n as - een - ding, the stars with their silv'ry rays . . to Thee give  
 lu - na, il sol, le stel - le, dien glo - ria al Cre-a - tor, . . al Cre - a -



BRUNO.

Oh Lord!  
o - nor!

Ye  
U

praise, . . . to Thee give praise!  
- tor, . . . al Cre - a - tor!

(Sotto voce throughout  
this scene.)

praise, . . . to Thee give praise!  
- tor, . . . al Cre - a - tor!

praise, . . . to Thee give praise!  
- tor, . . . al Cre - a - tor!

Bell.

pp tremolando.

hear it?  
- di - sti?

A - way!  
ji - ni.

He will the pray'r ac -  
Al re che fe - ce il

CHORUS OF SOLDIERS. TENOR.

We hear!  
U - dii,

A - way!  
ji - ni.

He will the pray'r ac -  
Al re che fe - ce il

BASS.

We hear!  
U - dii,

A - way!  
ji - ni.

Strings with mutes.

pp

Cls. & Bassoons.

- cept,  
di

Ri - sing from grate - ful hearts,  
L'in - no dei pu - ri cor

- cept,  
di

Ri - sing from grate - ful hearts,  
L'in - no dei pu - ri cor

Ri - sing from grate - ful hearts,  
L'in - no dei pu - ri cor

Fl. 3

p

un - to His Hea - - ven!  
sa - li su' ren - - ti!

*ppp*

## No. 3.

## CONTINUATION OF INTRODUCTION.—“REJOICE WE.”

*Wood & Brass.*

*Piano.*  
♩ = 132.

*Allegro brillante.*  
*sf*

CHORUS OF LADIES (*within*).

## TREBLE and ALTO.

(All enter.)

Re - joice we!  
A fe sta!

*Tutti.*  
*sf* *ff*

(Enter Ladies of the Castle.)

## TREBLE and ALTO.

Re - joice  
A fe

TENOR.

Re - joice  
A fe

BASS.

Re - joice  
A fe

Re - joice we! Re -  
A fe sta! a

*sf* *ff* *sf* *sf*

joiice we!  
fe sta!

*ff* *p* *f*

Re-joice we, let ev'-ry heart be gay!  
A tut-ti, a tut-ti ri-dail cor!

*p* *f* *p* *f* *p* *f*

To wel-come the hap-py bri-dal day, what glad-ness!  
Can-ta-te, can-ta-te un-san-to-a-mor, a fe-sta!

*f* *p* *sf*



*pp*

Who - e'er hath seen El -  
Gar - zon che mi - ra El -

*pp*

Who - e'er hath seen El -  
Gar - zon che mi - ra El -

*pp*

Who - e'er hath seen El -  
Gar - zon che mi - ra El -

*pp*

- vi - ra, Of mai - den flow'rs the fair - est, Will vaunt her charms the ra - rest, Will  
- ri - ra, Sì bel - la ver - gi - nel - la, L'ap - pel - la la sua stel - la, Re -

- vi - ra, Of mai - den flow'rs the fair - est, Will vaunt her charms the ra - rest, Will  
- ri - ra, Sì bel - la ver - gi - nel - la, L'ap - pel - la la sua stel - la, Re -

- vi - ra, Of mai - den flow'rs the fair - est, Will vaunt her charms the ra - rest, Will  
- ri - ra, Sì bel - la ver - gi - nel - la, L'ap - pel - la la sua stel - la, Re -

hail her queen of love. Oh, her smile is like the mor - ning, 'Mid ro - sy clouds a -  
- gi - na dell' a - mor. Oh! è il ri - so e il ca - ro vi - so bel - tà di pa - ra -

hail her queen of love. Oh, her smile is like the mor - ning, 'Mid ro - sy clouds a -  
- gi - na dell' a - mor. Oh! è il ri - so e il ca - ro vi - so bel - tà di pa - ra -

hail her queen of love. Oh, her smile is like the mor - ning, 'Mid ro - sy clouds a -  
- gi - na dell' a - mor. Oh! è il ri - so e il ca - ro vi - so bel - tà di pa - ra -

*sf* *p*

- dor - ning, A flow'r up - on its stem, A pure ce - les - tial gem!  
 - di - so, è ro - sa sul suo stel, è un an - gio - lo del ciel!

- dor - ning, A flow'r up - on its stem, A pure ce - les - tial gem! Re  
 - di - so, è ro - sa sul suo stel, è un an - gio - lo del ciel! A

- dor - ning, A flow'r up - on its stem, A pure ce - les - tial gem! Re  
 - di - so, è ro - sa sul suo stel, è un an - gio - lo del ciel! A

Re - joice we! Re - joice we, let  
 a fe - sta, a tut - ti, a

- joice we! Re - joice we! Re - joice we, let  
 fe - sta! a fe - sta, a tut - ti, a

- joice we! Re - joice we! Re - joice we, let  
 fe - sta! a fe - sta, a tut - ti, a

ev' - ry heart be gay! Re - joice we!  
 tut - ti ri - da il cor, a fe - sta,

ev' - ry heart be gay! Re - joice we, Re - joice we!  
 tut - ti ri - da il cor, a fe - sta, a fe - sta,

ev' - ry heart be gay! Re - joice we, Re - joice we!  
 tut - ti ri - da il cor, a fe - sta, a fe - sta,

let ev'-ry heart be gay! let ev'-ry heart be gay! It is the  
 se a noz - ze in - vi - ta a - mor, a tut - ti ri - da il cor, il cor, a

let ev'-ry heart be gay! let ev'-ry heart be gay! It is the  
 se a noz - ze in - vi - ta a - mor, a tut - ti ri - da il cor, il cor, a

let ev'-ry heart be gay! let ev'-ry heart be gay! It is the  
 se a noz - ze in - vi - ta a - mor, a tut - ti ri - da il cor, il cor, a

*sf* *cresc.* *sf* *c. rinvivendo.*

hap - py bri - dal day, let all be gay! . .  
 tut - ti ri - da il cor, si, ri - da il cor! . .

hap - py bri - dal day, let all be gay! . .  
 tut - ti ri - da il cor, si, ri - da il cor! . .

hap - py bri - dal day, let all be gay! . .  
 tut - ti ri - da il cor, si, ri - da il cor! . .

*f* *sf* *sf* *sf* *sf*

*Stringendo.*

Wel - come, wel - come, wel - come the hap - py  
 Can - tiam, can - tiam un san - to, un san - to a -

Wel - come, wel - come, wel - come the hap - py  
 Can - tiam, can - tiam un san - to, un san - to a -

Wel - come, wel - come, wel - come the hap - py  
 Can - tiam, can - tiam un san - to, un san - to a -

*Stringendo.*

*f* *sf* *sf* *sf* *sf*



day, wel - come, wel - come, wel - come the hap - py  
- mor, can - tiam, can - tiam un san - to, un san - to a -

*sf sf f sf sf sf sf sf*

day! Let ev - ry heart this day be gay, to sing the hap - py bri - dal  
- mor, can - tiam, can - tiam un san - to a - mor, a fe - sta, a fe - sta an - diam, can -

*f f f sf sf sf sf sf sf sf*

2nd time. *sf sf sf sf sf sf sf sf*

day, to sing the hap - py bri - dal day, sing and wel - come this  
- tiam un san - to a - mor, can - tiam, can - tia mo un san - to a -

*sf sf sf sf sf sf sf sf*



day, Ev - 'ry heart now . . bo gay, On . . this hap - py bri - dal day!  
 - mor, san - to a - mor, san - to a - mor, san - to a - mor, un san - to a - mor.

day, Ev - 'ry heart now . . be gay, On . . this hap - py bri - dal day!  
 - mor, san - to a - mor, san - to a - mor, san - to a - mor, un san - to a - mor.

day! Ev - 'ry heart now . . be gay, On . . this hap - py bri - dal day!  
 - mor, san - to a - mor, san - to a - mor, san - to a - mor, un san - to a - mor.

*(Exeunt all except Bruno, who seeing Sir Richard enter in despondency, stands aside, observing him.)*

## No. 4.

## RECIT. AND ARIA.—“OH, HAVE I FOR EVER LOST THEE!”

Flutes, Oboes, E♭ Clarinets, Bassoons, Horns in E♭, Kettle Drum, and Strings.

*Allegro maestoso.*

PIANO.  $\text{♩} = 112.$

## RECIT. RICHARD.

Oh, where shall I find comfort? Where shall I hide my despair, my burning sor-row?  
Or do - ve fug - go io ma - i? Do - ve mai ce - lo gl'or-ren-di af-fan-ni, mie - i?

*sf Recit.*

Ah, their re-joi - cing seems to taunt and de - ride me! bit-ter re -  
Co - me quei can - ti mi ri - suo - na - no all' al - ma, a - ma - ri  
*slow.*

*Andante affettuoso.*  $\text{♩} = 50$ 

membrane:  
pian-ti! El - vi - ra, El - vi - ra, Thou so fond-ly che-rish'd, Oh,  
Oh El - vi - ra, El - vi - ra, oh mio so-spir so - a - ve, Per

*Horns & Bassoons sustain.*

*Wind.*

*Strings.*

have I for e - ver, for e - ver lost thee? Hope within me is dead,  
sem - pre, per sem - pre io ti . . per - de - i! Sen - za spe-me d'a-mor,

hope within me is dead, My heart is joy-less, what now on earth remains? what now on earth re-  
*sen - za spe-me d' a - mor, In que - sta vi - ta or che ri - ma - ne a me? or che ri - ma - ne a*

*a tempo.* BRUNO. RECIT. RICHARD.  
 - mains? Thy faith, thy coun-try! Those ac-cents! ah, what say'st thou? oh, voice of  
*La pa - trie il cie - lo! Qual vo - ce? che di - ce - sti? è ve - ro, è*

*Strings.* *sf a tempo.* *p.* *Recit. sf*

BRUNO. RICHARD.  
 warning! O - pen thy heart to friendship, tell me thy griefs, 'twill soothe and calm thee. I'll tell thee, though  
*ve - ro! A - pri il tuo co - rein - te - ro all' a - mi - stà, n'a - vrai con - for - to! E va - no, ma*

nought can give me calm. Know, then, El - vi - ra was pledg'd to me, I had her fa-ther's  
*pur l'ap - pa - ghe - rò! Sai che d'El - vi - ra, il ge - ni - tor m'ac - consen - tia la*

sanc-tion, when I went forth to bat-tle, But, yes-ter-night re - tur - ning, in  
*ma - no, quan-do al cam - po ro - la - i, Ie - rial - la tar - da se - ra, què*



*slow.* BRUNO.

hope to see my i - dol, sought I her fa - ther's cas - tle, and found him. How did he  
giun - to con mia schie - ra, pien d'a - mo - ro - sa i - de - a, ro al pa - dre— Ed ei di -

RICHARD.

greet thee? He said: "El - vi - ra is be - troth'd to Tal - bot; to rule her heart her father's will is  
- ce - a? So - spi - ra "El - vi - ra a Tal - bo ca - ra - lie - ro, e so - vra il cor non v'ha pa - ter - no im -

*pp*

BRUNO. RICHARD.

pow'r-less!" Thou must for - get her! I'll ne'er for - get her, or have rest up - on earth,  
- pe - ro!" Ti cal - ma, o a - mi - co! Il duol che al cor mi piom - ba sol cal - ma a - vrà,

*s sf*

*slow.*

till in the tomb I hide my wea - ry spi - rit!...  
sol cal - ma a - vrà nel son - no del - la tom - ba!...

*Clas. Bassoons & Strings.*

*pp slow.*  
*ello.*

*Larghetto sostenuto. ♩ = 100.*  
*Wind.*

*pp*

*Strings pizz.*



## RICHARD.

Have I lost thee in-deed for  
Ah per sem - pre io ti per -

*calando.* *Strings.*

e - ver? Flow'r of beau - ty, flow'r of beauty, must we se - ver? Sad and  
de - i, Fior d'a - mo - re, fior d'a - mo - re, o mia spe - ran - za, Ah, la

*Cls. & Bassoons.* *Horns.*

mour - ning, sad and mourning, yet I lin - ger, . . . lone . . . and joy-less, lone and  
vi - ta, ah, la vi - ta che m'a - ran - za . . . sa - ra pie - na, sa - ra

*Fl. & Cl.* *pp*

joy - - less, reft of thee, Hope be - guiled me with bliss - ful  
pie - - na di do - tor. Quan - do er - ra - - i per an - ni ed

*pp staccato.*

dream - ings, Through long years . . . I loved and wai - ted, But my  
an - - ni In po - ter . . . del - la ven - tu - ra, in po -

doom, . . a - las, is fa - - - ted, Nought but sor - - row, nought but sorrow now is  
 ter . . . del - la . . ven - tu - - - ra, Io sfi - da - - - i, Io sfidai sciagura e af-

*pp morendo.* *pp*

left . . me, . . nought . . but sor - row, and des - pair . . is left to  
 fan - - ni, . . nel - - la spe - me, nel - la spe - - me del tuo a-

*pp*

me, . . nought . . but sor - row on earth is left . . me, . . nought but  
 mor, . . io . . sfi - da - i scia - gu - ra af - fan - ni . . nel - lu

*cresc* *sf* *pp*

sor - row and despair, nought but sor - row, nought but sorrow and despair . . on . . earth is  
 spe - me del tuo amor, del tuo amor, . . lo sfi - dai sciagura e af - fan - ni, nel - lu

*sf* *p* *pp*

left me, nought is left, nought . . . else is  
 spe - me del tuo a-mor del . . . tuo a-



left!  
- mor.

Horns in G, Trumpets in E.

*pp* *sf*

K. Drum & Bassoons.

*Allegro moderato.* ♩ = 120.  
(The soldiers pass across the stage.)

Cls. & Horns in C. Strings pizz. & Wind.

*sf p* *sf p*

Cello, pizz.

BRUNO.

The troops call their lead - er, go forth 'gainst the foe! No  
T'ap - pel - lan le schie - re a lor con - dot - tier! Li

*sf p* *sf p* *sf*

BRUNO.

lon - ger for glo - ry or con - quest I glow! For hon - our and  
glo - ria il sen - tie - re m'è chiu - so al pen - sier! A pa - tria e ad o -

*sf p* *sf* *sf p*

RICHARD.

knight - hood thy va - lour a - rouse! The maid I had pligh - ted hath  
- no - re non ar - de il tuo cor? Io ar - do, e il mio ar - do - re è a -

*crese.*



BRUNO.

sun - der'd our vows! Be tran - quil, for - get her, who ne'er can have  
 - mo - re e fu - ror! Deh po - - ni in ob - bli - o l'e - tà che fo -  
*Tutti.*

lov'd thee, who sligh - ted thy faith.  
 - ri - va di spe - me e d'a - mor.  
 RICHARD.

Oh dream of en - chant - - ment, Too  
 Bel so - - gno be a - - to, di  
*Cls. with voice, Strings pizz., and Harp.*

brief thus to pe - - rish, Thy bliss I will  
 pa - - - ce e con - ten - - to, O can - - gia il mio

che - - rish, Nor e - - ver for - get! . . Oh  
 fu - - to, O can - - gia il mio cor. . . Oh!

bit - - ter re - mem - - brance of joy that hath  
 co - - me è tor - men - - to, nei di del do -

va - - nish'd! When hope long is ba - - nish'd, Oh  
 lo - - re, La dol - - ce me - mo - - ria La

tor - - ment of me - mo - ry, Un - en - - ding re -  
 dol - - ce me - mo - ri - a, D'un te - - ne - ro, a -

- gret! . . . Oh tor - - ment of me - mo - ry, oh  
 - mor . . . La dol - - ce me - mo - ri - a, d'un

me - mo - ry, un - en - - ding re - gret!  
 te - ne - ro, d'un te - ne - ro a - mor.

BRUNO.  
 Hear'st thou?  
 Sen ti,

hear'st thou? The troops call their lea - der, go forth 'gainst the  
 sen ti, top - pel - - lan le schie - re a lor con - dot -

RICHARD.

BRUNO.

foe! No lon - ger for glo - ry or con - quest I glow. For  
 tier. Di glo - ria il sen - tie - re m'è chiu - so al pen - sier. A

RICHARD.

hon - our and knight - hood thy va - lour a - rouse! The  
 pa - tria e ad o - no - re non ar - de il tuo cor? Io

BRUNO.

mai - den I had pligh - ted hath sun - der'd our vows! Be  
 ar - do, e il mio ar - do - re è a - mo - re, è fu - ror. Vien,

tran - quil, for - get her, who sligh - ted thy faith, who  
 vie - ni, ri - cor - da la pa - tria, l'o - nor, deh

ne'er can have lov'd thee, who ne'er can have lov'd thee, who  
 po - ni in ob - bli - o l'e - tà che fio - ri - va di



sligh - ted thy faith!  
spe - me e d'a - mor!  
RICHARD.

Oh dream of en - chant - - ment, too brief  
Bel so - - gno be - a - - to di pa - -

thus to pe - - rish, Thy bliss I will che - -  
ce e con - ten - - to, O can - - gia il mio fa - -

- rish, Nor e - - ver for get, . . Oh bit - -  
to, O can - - gia il mio cor, . . Oh! co - -

- ter re - mem - - brance of joy that hath va - -  
me è tor - men - - to, nei di del do - lo - -

- nish'd, When hope long is ba - - nish'd, Oh tor - -  
re, La dol - - ce me - mo - - ria, la dol - -

The musical score is written for voice and piano. The voice part is in a single system with lyrics in English and Italian. The piano accompaniment is in two systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and '3' (triplets).

ment of . . me - mo - ry, un - en - ding re - gret, . .  
ce me - mo - ri - a d'un te - ne - ro a - mor, . .

oh tor - ment of me - mo - ry, oh me - mory, un - en - ding re -  
la dol - ce . . me - mo - ri - a d'un te - ne - ro a - mor, d'un te - ne - ro a -

*Più vivo.* BRUNO.  
- gret! Be tran - quil, for - get her, who ne'er can have  
- mor! Deh, po - ni in ob - bli - o l'e - tà che fio -  
*Più vivo.*

lov'd thee, who sligh - ted thy faith.  
- ri - va di spe - me e d'a - mor.  
RICHARD.  
Oh tor - ment, oh tor -  
Oh dol - ce, oh dol -

ment of mem' - ry, I can  
ce me - mo - ri - a, d'un te - ne -

not . . . a . . . for - get, . . . I . . . can . . .  
ro . . . a - mor, . . . d'un . . . te . . .

not for - get, Oh, . . . tor - ment of me - mo -  
ne ro a - mor, dol . . . ce, dol . . . ce me - mo - ri -

ry, I can . . . not . . . for  
a d'un te . . . ne . . . ro . . . a . . .

get, . . . I . . . can . . . not for - get, I  
mor, . . . d'un . . . te . . . ne . . . ro a - mor, . . . d'un

can - not . . . for get, . . . I can - not . . . for  
te - ne . . . ro a - mor, . . . d'un te - ne . . . ro a -

*f* *incalzando sempre.*

The musical score is written for a voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of five systems of music. The first system shows the voice entering with the lyrics 'not . . . a . . . for - get, . . . I . . . can . . .'. The piano accompaniment features a series of chords and a melodic line. The second system continues the vocal line with 'not for - get, Oh, . . . tor - ment of me - mo -' and the piano accompaniment. The third system shows the voice with 'ry, I can . . . not . . . for' and the piano accompaniment. The fourth system continues the vocal line with 'get, . . . I . . . can . . . not for - get, I' and the piano accompaniment. The fifth system shows the voice with 'can - not . . . for get, . . . I can - not . . . for' and the piano accompaniment. The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings like *sf* (sforzando) and *f* (forte).



get, . . . Oh tor - - ment of me - mo - ry, I  
 mor, . . . Oh dol - - ce me - mo - ri a, d'un

*sf* > *sf* > *sf* > *sf* > *sf* > *sf* >

(Reunt.)  
 can - - - not for - get!  
 te - - - ne - ro a - mor!

*sf* > *sf* > *ff*

*sf* > *sf* > *p* *sf* > *p*

*p*



SIR GEORGE.

why not call me daughter? My daughter I call thee! yes, by this ten-der to - ken of fon-dest af -  
chia-ma - mi tua fi - glia! Oh fi - glia, Oh no - me che la rec-chiez-za mi - a con - so - la e al -

*Strings.*

*pp Ped.*

- fection, by that sweet name that cheers my life de - cli-ning, by ev-ry hope that I for thee have cherish'd, Yea, by these tearful ;  
 - let-ta, *pel dol - ce tem - po ch'io ti ve-glio ac-can-to, pel pal-pi - tar del mio pa-ter-no co - re, e pel so - a - ve*

eyelids, un - us'd to weep-ing, tears of joy - ful promise; thou, oh my daugh-ter, by ev'-ry fond re -  
 pian-to, che in que-sto gior - no d'al - le-grez - za pie - no, pio - ve dal ci - glio ad in - non-dar - ni-il

- mem-brance, shalt bless this hap-py morn-ing, 'tis the day of thy bri-dal! Bri-dal?  
*se - no; o gi - glia mia di - let - ta, og - gi spo - sa sa - ra - i. Spo - sa!*



(with decision.)

No!  
No!ne-ver!  
ma-i!Allegro giusto,  $\text{♩} = 120$ .

Wind &amp; String.

Horns in D.

*f* incalz.Well thou  
Sai co-Fl. & Cls.  
*pp*know - est a fond e - mo - tion In my heart . . . hath long been  
- me ar - de in pet - to mi - o Del - la fiam - ma on - ni - pos -glow - ing, Would'st thou can - cel my true de - vo - tion, Wilt thou  
- sen - te, Sai che pu - ro è il mio de - si - o, Che in - no -doom my heart . . . to lan - guish? Wouldst thou can - cel my true de -  
- cen - te è que - sto co - re, Obs. added. Sai che pu - ro è il mio de -

vo - tion,      Wilt thou suf - fer my heart to grieve?  
 si - o,      che in - no - cen - te è que - sto cor.

*f*      *pp*      *sf*

If to speak a vow that's faith-less, E'en my trem - bling lips thou  
 Se tre - man - te all' a - ra in - nan - te, Stra - sci - na - ta un dì sa -

*Fl. & Cls.*

*pp*      *detached.*

force,      From its taint yet shall I be scathe-less, I shall die from my soul's re -  
 rò,      For - sen - na - ta in quell' i - stan - te, Di do - lo - re io mo - ri -

*Bassoons.*      *sf p*

morse!      From its taint... shall I . . . be scathe - less, I . . . shall die . . . from my  
 rò,      For - sen - na - ta in quell' . . . i - stan - te, di . . . do - lor, . . . di do -

*pp*

soul's,      my soul's re - morse, yes, I . . . shall die, . . . yes, I . . . shall die, . . . from my  
 lor, . . . io mo - ri - rò, . . . in quell' . . . i - stan - te, di . . . do - lor, . . . di do -

*sf*      *pp*



soul's, yes, from my soul's re morse, if thou  
 lor . . sì, di do - lor mò - - - - - rò, di do -

*Tutti.*

*sf sf sf sf p*

force me to speak that vow, I shall die . . . from . . re .  
 - lo - re io mo - ri - rò, di do - lor . . . mo - ri -

*con forza.*

*sf pp*

SIR GEORGE. ELVIRA.

- morse. Dwell no lon - ger on such for - bo - dings. Than be  
 - rò! Scac-cia o - ma - i pensier sì ne - ro. Mo - rir

*Fl. Obs. & Cts.*

*p sf*

SIR GEORGE.

false, soon - er I'll pe - rish! But sup - po - sing thy des - tin'd  
 sì, spo - sa non na - i? Che di - ra - i, se il ca - va -

ELVIRA.

bride - groom were thine own, thy cho - sen knight? Ah, what  
 - lie - ro qui ve - drai, se tuo sa - rà? Ciel! ri -

*Vins., Tenors, Piccolo, & Oboes.*

*sf p*



say'st thou? Can it be? Name him, who? I may  
 pe - ti, chi ver - ra? e - gli! chi? e fia  
 SIR GEORGE.

Yes, believe me! 'Tis Ar-thur!  
 E - gli stes-so Ar - tu - ro!

(Beside herself with joy.)

hope then? Hea-ven, 'tis Ar - thur, my  
 ve - ro? E - gli, Ar - tu - ro? oh

My child, I swear it! Yes, Ar - thur,  
 Oh fi - glia, il giu - ro! Ar - tu - ro,

cresc.

own! It is true then! oh rap - ture! oh  
 ciel! e fia ve - ro! oh gio - ja! oh

Yes, thou shalt be hap - py, re - pine no  
 si, oh si, t'al - le - gra, mia buona El -

Tutti.

incalz. in tempo.

rap - ture, oh rap - ture!  
 gio - ja! oh gio - ja!

lon - ger, re - pine no lon - ger!  
 vi - ra, ah si, t'al - le - gra!

*ff*

(Elvira throws herself in her uncle's arms.)

'Tis no dreaming? oh Ar - thur! my love!  
*non è so - gno? oh Ar - tu - ro! oh a - mor!*

'Tis no dreaming! El - vi - ra! thy love!  
*non è so - gno! oh El - vi - ra! oh a - mor!*

Wind. Flut. Cello & Bassoons.

## SIR GEORGE.

Weep, my child, but not in sor - row, If thy gen - tle eyes o'er  
*Pian - gi o gi - glia, sul mio se - no, Piangi, ah pian - gi, di con -*

Wind &amp; Strings.

flow - ing, Must from grief this to - ken bor - row, Let thy tears be all of  
*ten - to, Ti can - cel - li o - gni . . tor - men - to Que - sta la - gri - ma d'a -*

*sf > pp*

joy, Gra - cious Hea - ven, look down up - on her, On this li - ly so pure and  
*- mor, E ta mi - ra, o Dio pie - to - so, L'in - no - cen - za in u - man*

*pp*

ten - der, Oh thy choi - cest bles - sings send her. Spare her heart from all an -  
*ve - lo, Be - ne - di - ci tu dal cie - lo Que - sto gi - glio di can -*

*f p*



## ELVIRA.

Ah, so used am I to sor-row, That my heart with bliss o'er-flow-ing, Scarce be-lieves a hap-py  
 Ah! quest' al-ma al duolo av-vez-za, E sì rin-ta dal gio-i-re, Che or-mai non può ca-  
 - noy! Weep, my child, but not in sor-row, If thy gen-tle eyes o'er-flow-ing, Must from grief this to-ken  
 - dor. Pian-gi o ji-glia, sul mio se-no, Pian-gi, ah pian-gi di con-ten-to, Ti can-cel-li o-gni tor-  
 Ob. Cls. & Horns.

mor-row, Bringeth all . . . joy, Ah! so used am I to sor-row, That my heart with bliss o'er-  
 - pir Sì gran dol-cez-za! Ah! quest' al-ma al duolo av-vez-za, E sì rin-ta dal gio-  
 bor-row, Let thy tears be all of joy, Weep, my child, but not in sor-row, If thy gen-tle heart o'er-  
 - men-to Que-sta la-gri-ma d'a-mor, Pian-gi o ji-glia, sul mio se-no, Pian-gi, ah pian-gi di con-  
 Poco più mosso.

- flow-ing, Scarce be-lieves a hap-py mor-row, Bringeth all . . . joy Scarce be-  
 - i-re, Che or-mai non può ca-pir Sì gran dol-cez-za! Che or-  
 - flow-ing, Must from grief this to-ken borrow, Let thy tears be all of joy! If from  
 - ten-to, Ti can-cel-li o-gni tor-men-to Que-sta la-gri-ma d'a-mor! Que-sta  
 Poco più mosso.

Tutti.

- lieves a hap-py mor-row, scarce be-lieves a hap-py  
 - mai non può ca-pi-re, che or-mai non può ca-  
 grief this sign thou bor-row, if from grief this sign thou  
 la-gri-ma d'a-mo-re, que-sta la-gri-ma d'a-

*sf* *sf* *sf* *sf* *sf* *sf*



mor - row, Will bring me all . . . joy!  
 - pi - re, sì gran dol - cez za!

bor - row, Let thy tears be all of joy!  
 - mo - re, que - sta la gri - ma d'a - mor!

*Sf* *Sea* *ff*

ELVIRA.

Meno Allegro.  $\text{♩} = 112$ .

Who was't that mov'd my  
 Che mos - se a' miei de

*Sf* *p* *p* *Sf* *p*

Strings, Obs., & Bassoons.

SIR GEORGE.

sire to give con - sent? I'll tell thee. When  
 - sir il ge - ni - tor? A - scol - ta. Sor -

*Vins., Fl., & Ob.*

*Horns.* *pp* *dim.*

midnight had de - scended, And all lay hush'd in darkness, My lone - ly way I wended, My  
 - gea la not - te fol - ta, Ta - cea la ter - ra e il cie - lo, Pa - rea na - tu - ra av - vol - ta, Av -

*pp*

heart oppress'd with care. Then in the mys-tic so-li-tude, The thought of thee my steps pursued. Thy  
 - vol-ta in me-sto rel, L'o-ra pro-pi-zia a' mi-se-ri, Il tuo pre-gar, tue la-gri-me M'av-  
 Wind.  
*pp*

des-tin'd fate, thy mi-se-ry, thy mi-se-ry so mov'd me, I sought thy fa-ther's  
 - va-lo-rar sì la-ni-ma, sì la-ni-ma, ch'io cor-si, ch'io cor-sial ge-ni-  
 3 3

ELVIRA.  
 Ah, what did then be-fall?  
 Ah! mio con-so-la-tor!  
 hall. Thus I began: "My bro-ther!" I scarce a word could say, I  
 - tor. Io co-minciai: "Ger-ma-no!" nè più po-tei par-lar, Al-

press'd his hand in si-lence, Lest tears my words should stay. When  
 - lor ba-gnai sua ma-no D'un mu-to la-gri-mar. Poi  
 3 3 *f* *p*

cou-rage I had gain'd at last; Said: "Ar-thur loves thy  
 ri-pi-gliai tra' ge-mi-ti: "L'an-ge-li-ca tua El-  
*pp*



daugh-ter, And hath in marriage sought her, For him her heart beats high, If thou his  
- vi - ra Pel pro - de Ar - tur so - spi - ra, Se ad al - tre noz - ze an - drà, se ad al - tre

suit de - ny... Hopeless, the mai - den will sure - ly die!" An an - gel from on  
noz - ze an - drà... Mi - se - ra, mi - se - ra pe - ri - rà!" Oh an - giol di pie -

ELVIRA.

cl. ppp

high Speaketh when thou art nigh! My fa - ther? and then?  
- tà, See - so dal ciel per me? E il pa - dre? E poi?

SIR GEORGE.

First he was si - lent, then he  
O - gnor ta - ce - a, sì di -

Cl. & Ob.

answer'd: "I can - not, long since I gave my pro - mise, Richard must have her  
- ce - a: "Ric - car - do chie - se e ot - te - nea mia fe - de, ei la mia fi - glia a -

cresc.

hand. Ah! doubt - ing and fear thy words re - new! pro - ceed! "Then of a broken heart," I said, "El -  
- vrà. Ciel! so - lo a u - dir - ti io pal - pi - to! E tu? "La fi - glia mi - se - ra, io ri - pe -

ELVIRA.

SIR GEORGE.

f sf p



vi - ra will sure - ly die." "Then of a bro - ken heart," I said once more, "she will sure - ly  
 tea, ri - pe - tea, "mor - ra," "la gi - glia mi - se - ra," io ri - pe - tea, ri - pe - tea, "mor -

*sf* *p* *sf*

*Allegro assai. ♩ = 160.*

die!" "Oh bro - ther," then re - plied he, "my  
 - ra!" "Ah! vi - ra," ci mi di - ce a, "e

*f* *cresc.* *sf* *sf*

child shall . . . not die! her choice  
 strin - ge - mi al cor: sia El - vi

*sf* *sf* *sf* *sf* *sf*

shall . . . be gran - ted, oh may she . . . be  
 - ra . . . fe - li - ce, sia lie - ta . . . d'a

*sf*

*Allegro moderato. ♩ = 108.*  
 (The sounds of hunting bugles are heard outside the fortress.) ELVIRA.

blest!" Lis - ten! what  
 - mor." O - di! qual

4 Horns in D, behind the scenes.

(Elvira stands watchful and motionless. Her face expresses increasing joy, which rises to enthusiasm when she hears the name of Arthur.)

CHORUS (*outside the fortress*). TENOR.

SIR GEORGE. † ELVIRA.

Bellini's "I Puritani."—Novello, Ewer and Co.'s Octavo Edition.

SIR GEORGE.

ELVIRA.

I told thee tru - ly? My heart is trembling!  
*Ah non tel dis - si? Ah non re - si - sto!*

Ar - thur Tal - bot!  
 Ar - tur Tal - bo!

Ar - thur Tal - bot!  
 Ar - tur Tal - bo!

Cts.

SIR GEORGE.

ELVIRA (*embracing her uncle*).

Nay, take courage!  
*Deh ti cal-ma!*

Ah . . be thou near me!  
*Ah . . pa-dre mi - o!*

Ca - va - lier! . .  
 Ca - va - lier! . .

Ca - va - lier! . .  
 Ca - va - lier! . .

(*behind the scenes, close to the stage.*)

Wel - come him with war - like ho - - nours!  
 Lord Ar - tu - ro var - chi il pon - - te!

Wel - come him with war - like ho - - nours!  
 Lord Ar - tu - ro var - chi il pon - - te!



ELVIRA. *Più mosso.*  
 Can I trust . . . to my  
*A quel* no - - me, al

SIR GEORGE.  
 Now thy hand . . . shall to  
*A quel* no - - me, al

Songs of tri - umph, wa - ving ban - - - - - ners!  
*Fa - te cam - po al pro' guer - rie ro!*

Songs of tri - umph, wa - ving ban - - - - - ners!  
*Fa - te cam - po al pro' guer - rie ro!*

*Vln. Fl. & Cls., with voices.*  
*Più mosso.*

heart . . . de - ligh - - - - - ted? Can it be . . . that our hands . . . will be  
*mio* . . . con - ten - - - - - to, *Al mio* co - re io cre - - do ap -

him . . . be u - ni - - - - - ted, Not by grief . . . shall thy life . . . be  
*no - me a - ma - - - - - to, Al mio* co - re or pre - sta

pligh - - - - - ted? All my sor - row is now . . . re - qui - ted,  
*pe - - - - - na, Tan - ta gio - iu oh Dio, . . . pa - ven - to,*

bligh - - - - - ted, Ev'ry sor - row past . . . re - qui - ted,  
*fe - - - - - de, Que - sto gior no ven - tu - ra - to*

Scaree . . . can I . . . from tears . . . re - frain, Ah! . . . Can I  
 Non . . . ho le . . . na a so . . . ste - ner, Ah! . . . A quel

Thou, . . . fair child, . . . wilt smile . . . a - gain, yes! Now thy  
 D'o . . . gni gio . . . ia sia . . . jo - rie - ro, A quel

*sf* *pp*

trust . . . to my heart . . . de - ligh - - - ted, Can it be . . . that our hands will be  
 no - me, al mio . . . con - ten - to, Al mio co - re io cre - - do ap -

hand shall to him . . . be u - ni - - - ted, Not by grief . . . shall thy life . . . be  
 suo - no, al no - - me a - ma - to, Al tuo co - re or pre - sta

*sf* *gradually animating the time.*

pligh - - - ted, All . . . my sor - row is now re - qui - - - ted  
 pe - - - na, Tan - . . . ta gio - ia, oh Dio, pa - ven - - - to,

bligh - - - ted, Ev' - - - ry sor - - - row past re - qui - - - ted,  
 fe - - - de, Que - - - sto gior no ven - - - tu - ra - to,

*sf*

I can scarce - ly from tears re - frain, I can scarcely  
 Non ho le - na a so - ste - ner, non ho le - na

Thou, my daugh - ter, shalt smile a - gain, . . . thou, my daughter,  
 D'o gni gio - ia si, fia fo - rier, d'o gni gio - ia,

*f* *sf* *sf*

ELVIRA.

Di - vine - ly! for e - ver - more! . .  
Ap - pie - no! Gli fan - no o - nor! . . .

SIR GEORGE.

Thou'rt blest then? Thy love they wel - come with  
Sci pa - ga? Le gri - da a - scol - ta di

lier!  
lier!

No - ble cham - pion, live  
Bel cam - pio - ne in

lier!  
lier!

No - ble cham - pion, live  
Bel cam - pio - ne in

lier!  
lier!

No - ble cham - pion, live  
Bel cam - pio - ne in

*sf*



I hear them!  
Lo sen - ti?

songs of tri - umph!  
gio - ia e o - no - re!

long in glo - ry, Ten - der maids and dough - ty war - riors Shall thy  
gio - stra e a - mo - re, Le don - zel - le ed i guer - rie - ri Fan - no

long in glo - ry, Ten - der maids and dough - ty war - riors Shall thy  
gio - stra e a - mo - re, Le don - zel - le ed i guer - rie - ri Fan - no

long in glo - ry, Ten - der maids and dough - ty war - riors Shall thy  
gio - stra e a - mo - re, Le don - zel - le ed i guer - rie - ri Fan - no

*Tempo lmo.*

Can I trust . . . to my heart . . . de - ligh - ted! Can it  
A quel no - me, al mio . . . con - ten - to, Al mio

Now thy hand . . . shall to him . . . be u - ni - ted, Not by  
A quel suo - no, al no - me a - ma - to, Al tuo

gal - lant deeds pro - claim.  
je - sta e fan - no o - nor.

gal - lant deeds pro - claim.  
je - sta e fan - no o - nor.

gal - lant deeds pro - claim.  
je - sta e fan - no o - nor.

*Tempo lmo.*

*pp* *sf* *pp*

be that our hands will be pligh - - ted? All my sor - row is now . . . re -  
 co - re io cre - do ap - pe - - na, Tan - tu gio - ia, oh Di - o, pa -  
 griet . shall thy life . . be bligh - - ted, Ev' - ry sor - row past . . re -  
 co - - re or pre - sta fe - de, Que - sto gior - no ven - tu -  
 - qui - ted, Scarce can I . . . from tears . . re - frain, Ah! . . . can I  
 - ren - to, Non . . ho le - na a so - ste - ner, Ah! . . . A quel  
 - qui - ted, Thou, . . fair child . . wilt smile . . a - gain, yes! Now thy  
 - ra - to, D'o - gui gio - ia sia . . fo - rier, si, A quel  
 trust . . to my heart . . de - ligh - - ted, Can it be . . that our hands will be  
 no - me, al mio . . con - ten - - to, Al mio co - re io cre - do ap -  
 hand . shall to him . . be u - ni - - ted, Not by grief . . shall thy life . . be  
 suo - no, al no - me a - ma - to, Al tuo co - re or pre - sta  
 pligh - ted, All . . my sor - row is now re - qui - - ted, I can  
 pe - na, Tan - tu gio - ia, oh Dio, pa - ren - to, Non ho  
 bligh - ted, Ev' - ry sor - row past re - qui - - ted, Thou, my  
 fe - de, Que - sto gior - no ven - tu - ra - to, D'o - gui  
 gradually animating the time.







tears re - - frain, Ah, ean I  
so - - ste - - ner, a so - - ste -

daugh - ter . . . wilt smile a - - gain! Thou'lt smile a -  
gio - ia . . . è bel fo - - rier, è bel fo -

*Sra*

trust my heart de - ligh - - - - - ted, I scarce - ly  
- ner, ah non ho for - - - - - za, ah, non ho

- gain, thou'lt smile a - gain, to him u - ni - ted, ex' - ry  
- rier, è bel fo - rier, sì, d'o - gui gio - ia que - sto

*Sra*

ean from tears re - - frain, from . . . . .  
for - za a so - ste - - ner, a . . . . .

sor - row past re - - qui - ted, thou, fair daugh - ter, . .  
gior - no ven - tu - - ra - to, d'o - gui gio - ia . .

*Sra*

so - - ste - tears re - - frain, I scarce - ly ean from  
ner, ah no, ah, non non ho for - za a

. . . wilt smile a - - gain, ah yes, my daugh - ter,  
è bel fo - - rier, sì, d'o - gui gio - ia è

*Sra*

tears re - frain, . . . Ah . . . no!  
so - ste - ner, . . . Ah, . . . no!

thou wilt smile . . . a - - - gain! (Ereunt.)  
bel fo - rier, . . . fo - - - rier!

Sra .....

*sf*

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a melody with eighth and sixteenth notes, and the voice part features a melody with eighth and sixteenth notes. The score includes a piano introduction and a piano accompaniment. The piano introduction is marked with a piano (p) dynamic. The piano accompaniment is marked with a piano (p) dynamic. The score includes a piano introduction and a piano accompaniment. The piano introduction is marked with a piano (p) dynamic. The piano accompaniment is marked with a piano (p) dynamic.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, often using chords. The score includes a bridge section marked with a double bar line and a repeat sign. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes. The bass staff begins with a bass clef and the same key signature and time signature. The accompaniment is written in eighth and sixteenth notes. The score includes a repeat sign at the end of the first line of music.

A hall of arms, open at the back; the fortifications are seen beyond. Lord Arthur, with his Squires and Pages, bearing bridal gifts, one of which is a magnificent white veil, R.H. Elvira, Walton, Sir George, Ladies and Retainers of the Castle, with garlands of flowers, enter L.H. The back of the stage is occupied by Bruno with an escort of soldiers.

A Clarinets, Horns and Trumpets in D.

Maestoso assai.

PIANO.  $\text{♩} = 66.$

Vln. & Fl.

Allegro vivo.  $\text{♩} = 163.$

Cello.

TREBLE and ALTO.

No - ble Ar - thur, wel - come!  
Ad - Ar - tu - ro o - no - re,

TENOR.

No - ble Ar - thur, wel - come!  
Ad - Ar - tu - ro o - no - re,

BASS.

No - ble Ar - thur, wel - come!  
Ad - Ar - tu - ro o - no - re,

Drum, Brass, and Cts. pp.

pp

cresc.



Fair El vi ra, wel  
ad El vi ra o no

come! Hail co to va  
re, ro nia

lour, mo Crown Bel faith ful love!  
mo Bel tà e va lor!

*tutta forza.* *sf* *Vln. & Fl.* *sf*

*p* TREBLE and ALTO. >

She of ev' - ry maid the fai - rest, Rose of sweet-ness, gem the ra - rest,  
 Ro - sa el - la è di ver - gi - nel - le, Bel - la al par di pri - ma - ve - ra,

*p sf sf p sf*

May the hap - py lot thou sha - rest Bring thee bles - sings from a -  
 Co - me l'a - stro del - la se - ra, Spi - ra all' al - ma pa - ce e a -

*sf sf p sf*

- bove, Yes, bring thee bles - sings from a - bove.  
 - mor, Spi - ra all' al - ma pa - ce e a - mor.

Like the state - ly ce - dar soar - ing, By his side the maid a -  
 Bel - lo e - gli è tra' ca - ra - lie - ri, Co - me il ce - dro al - la fo -

TENOR.

Like the state - ly ce - dar soar - ing, By his side the maid a -  
 Bel - lo e - gli è tra' ca - ra - lie - ri, Co - me il ce - dro al - la fo -

BASS.

Like the state - ly ce - dar sear - ing, By his side the maid a -  
 Bel - lo e - gli è tra' ca - ra - lie - ri, Co - me il ce - dro al - la fo -

*sf p sf p sf*



- do - ring; Live thy days in joy en - du - ring, Bold in war and  
 re - sta; In bat - ta - glia e - gli è tem - pe - sta, E cam - pio - ne in

- do - ring; Live thy days in joy en - du - ring, Bold in war and  
 re - sta; In bat - ta - glia e - gli è tem - pe - sta, E cam - pio - ne in

- do - ring; Live thy days in joy en - du - ring, Bold in war and  
 re - sta; In bat - ta - glia e - gli è tem - pe - sta, E cam - pio - ne in

blest in love. She of ev' - ry maid the fai - rest, Rose of  
 gio - stra e a - mor. Ro - sa ell' è di ver - gi - nel - le, Spi - ra all'

blest in love. She of ev' - ry maid the fai - rest, Rose of  
 gio - stra e a - mor. Ro - sa ell' è di ver - gi - nel - le, Spi - ra all'

blest in love. She of ev' - ry maid the fai - rest, Rose of  
 gio - stra e a - mor. Ro - sa ell' è di ver - gi - nel - le, Spi - ra all'

sweet-ness, gem most rare, May the hap - py lot thou sha - rest  
 al - ma pa - ce e a - mor, Co - me l'a - stro del - la se - ra,

sweet-ness, gem most rare, May the hap - py lot thou sha - rest  
 al - ma pa - ce e a - mor, Co - me l'a - stro del - la se - ra,

sweet-ness, gem most rare, May the hap - py lot thou sha - rest  
 al - ma pa - ce e a - mor, Co - me l'a - stro del - la se - ra,



Bring thee bles - sings from a - bove, Like the state - ly ee - dar  
*Spi - ra all' al - ma pa - ce e a - mor, Bel - lo e - gli è tra' ca - ra .*

Bring thee bles - sings from a - bove, Like the state - ly ee - dar,  
*Spi - ra all' al - ma pa - ce e a - mor, Bel - lo e - gli è tra' ca - ra .*

Bring thee bles - sings from a - bove, Like the state - ly ce - dar  
*Spi - ra all' al - ma pa - ce e a - mor, Bel - lo e - gli è tra' ca - ra .*

soar - ing, By his side the maid a - do - ring, Live thy days in  
*lie - ri, Co - me il ce - dro al - la . fo - re - sta, In bat - ta - glia e -*

soar - ing, By his side the maid a - do - ring, Live thy days in  
*lie - ri, Co - me il ce - dro al - la . fo - re - sta, In bat - ta - glia e -*

soar - ing, By his side the maid a - do - ring, Live thy days in  
*lie - ri, Co - me il ce - dro al - la . fo - re - sta, In bat - ta - glia e -*

*più mosso.*  
 joy en - du - ring, Bold in war and blest . . in love, live . . thy  
*gli è tem - pe - sta, E cam - pio - ne in gio - stra e a - mor, in . . bat -*

joy en - du - ring, Bold in war and blest in love, live . . thy  
*gli è tem - pe - sta, E cam - pio - ne in gio - stra e a - mor, in . . bat -*

joy en - du - ring, Bold in war and blest in love, live . . thy  
*gli è tem - pe - sta, E cam - pio - ne in gio - stra e a - mor, in . . bat -*

days in joy . . en - du - ring, bold . . in war and blest in love,  
 ta - glia e - gli è . . tem - pe - sta, è . . cam - pio - ne in gio - stra e a - mor,

days in joy . . en - du - ring, bold . . in war and blest in love,  
 ta - glia e - gli è . . tem - pe - sta, è . . cam - pio - ne in gio - stra e a - mor,

days in joy . . en - du - ring, bold . . in war and blest in love,  
 ta - glia e - gli è . . tem - pe - sta, è . . cam - pio - ne in gio - stra e a - mor,

*sf*

be blest in love, Live . . thy days in joy . . en -  
 in gio - stra e a - mor, in . . bat - ta - glia e - gli è . . tem -

be blest in love, Live . . thy days in joy . . en -  
 in gio - stra e a - mor, in . . bat - ta - glia e - gli è . . tem -

be blest in love, Live . . thy days in joy . . en -  
 in gio - stra e a - mor, in . . bat - ta - glia e - gli è . . tem -

*sf* *sf* *sf*

du - ring, bold . . in war and blest in love, be blest  
 pe - sta, è . . cam - pio - ne in gio - stra e a - mor, in gio -

du - ring, bold . . in war and blest in love, be blest  
 pe - sta, è . . cam - pio - ne in gio - stra e a - mor, in gio -

du - ring, bold . . in war and blest in love, be blest  
 pe - sta, è . . cam - pio - ne in gio - stra e a - mor, in gio -

*sf* *sf* *sf*



*Più Mosso.*

in love, bold in war and blest in love, and  
 - stra e a - - mor, è cam - pio - ne in gio - stra e a - mor, . . . in

in love, bold in war and blest in love, and  
 - stra e a - - mor, è cam - pio - ne in gio - stra e a - mor, . . . in

in love, bold in war and blest in love, and  
 - stra e a - - mor, è cam - pio - ne in gio - stra e a - mor, . . . in

*Più Mosso.*

blest in love.  
 gio - - stra e a - mor.

blest in love.  
 gio - - stra e a - mor.

blest in love.  
 gio - - stra e a - mor.

*Ped. sf* \* *s sf* *s sf* *Ped* \*

*s sf* *s sf* *f*

*marcando.*

12/8 8/8



## No. 7. QUARTET AND CHORUS.—“ONCE I SOUGHT THEE IN DOUBT AND DANGER.”

*Largo, con grande espressione.*  
 Fl. ch.  
 PIANO.  $\text{♩} = 126$ .  
*legato.*

ARTHUR.  
 Once I  
 A te, o

sought thee . . . in doubt and dan - ger, . . . in doubt and dan - ger once I sought thee, oh my  
 ca - ra, . . . a - mor ta - lo - ra, . . . a - mor ta - lo - ra mi gui - do fur - ti-vo e in

trea - - sure! All is chang'd now, . . . a-mid re-joy - cing . . . and sounds of  
 pian - - to, Or mi gui - da . . . a te d'ac-can - to . . . a te d'ac -

plea - sure I may claim, then I may claim thee for my own, I may claim thee for my  
 - can - to, tra la gio - ia, tra la gio - ia, e l'e - sul - tar, tra la gio - ia e l'e - sul -

*morendo.*  
 Wind.  
*f* *pp*

ELVIRA.

own!  
- tar.

Ah . . . what rap - ture!  
Oh . . . con - ten - to!

SIR GEORGE and WALTON.

Long may bliss-ful days be - tide ye, Long in joy may dawn each mor-row, Be you free from ev'-ry  
Sen - za oc - ca - so que - sta au - ro - ra Mai null' om - bra, o duol vi di - a, San - ta in voi la fiamma

CHORUS. TREBLE and TENOR.

*sotto voce.*

Kind Heav'n, oh may their  
Cie - - - lo, ar - - - ri - - - di

*BASS. sotto voce.*

Kind Heav'n, oh may their  
Cie - - - lo, ar - - - ri - - - di

*Wind.**p*

ARTHUR.

Ar - thur dear - est! thine at last!  
Ah mio Artu - ro! or son tu - a!

Ah . . . my trea - sure! My own El - vi - ra! Yes, thou art  
Ah . . . mio be - ne, ah El - vi - ra mi - a! sì, mia tu

sor - row, Till the sands of life have run, Un - - - til the  
si - a, Pa - ce o - gnor r'al - lie - ti il cor, ciel, be - - - ne - - -

days be pass'd in joy, un - - -  
a' vo - - - ti mie - - - i, be - - -

days bo pass'd in joy, un - - -  
a' vo - - - ti mie - - - i, be - - -

Heav'n, look down and bless our love, Joy supreme hath now be - gun, joy supreme hath now be -  
*Cie-lo ar - ri - di a' vo - ti miei, Be - ne - di - ci a tan - to a - mor, be - ne - di - ci a tan - to a -*

mine now! Heav'n look down and bless our love, Joy supreme hath now be - gun, joy supreme hath now be -  
*se - i, Cie-lo ar - ri - di a' vo - ti miei, Be - ne - di - ci a tan - to a - mor, be - ne - di - ci a tan - to a -*

sands of life on earth have  
*di - - - cia tan - to, a tan - to a - - -*

til their life on earth is  
*di - - - cia tan - to, a tan - to a - - -*

til their life on earth is  
*di - - - cia tan - to, a tan - to a - - -*

gun!  
*mor.*

gun! Now that joy . . . is daw-ning o'er us, . . . is daw-ning  
*mor. Al bril - lar . . . di si bell' o - ra, . . . di si bell'*

run!  
*mor.*

done!  
*mor.*

done!  
*mor.*



o'er us, Now that hope smi - leth be - fore . . . us, The re - mem - brance of va - nish'd  
o - ra, Se ram-men - to il mio tor - men - to, Si rad - dop - pia . . . il mio con -

sor - row, . . . of vanish'd sorrow, From our hearts hath like a dream forever flown, like a dream for e'er hath  
- ten - to, . . . il mio con - ten-to, M'è più ca - ro, m'è più ca - ro il polpi - tar, m'è più ca - ro il pal - pi -

ELVIRA.

Ah . . . what rap - ture!  
Oh . . . con - ten - to!

flown!  
- tar!

SIR GEORGE and WALTON.

Long may bliss-ful days be - tide ye, Long in joy may dawn each morrow, Be you free from ex'-ry  
Sen-za oc-ca - so que-sta au-ro - ra Mai null' om-bra, o duol vi - di - a: San-ta in voi la fiam-ma

CHORUS. TREBLE and TENOR.

Kind Heav'n, oh may their  
Cie - lo ar - ri - di

BASS.

Kind Heav'n, oh may their  
Cie - lo ar - ri - di

Ar-thur dear-est! Thine at last!  
 Ah mio Ar-tu - ro! or son tu - a!

Oh . . . my trea - sure! My own El - vi - ra! yes, mine at  
 Ah! . . . mio be - ne! ah El-vi - ra mi - a! sì mia tu

sor - row Till the sands of life have run, un - til the  
 si - a, Pa - ce o-gnor v'al-lie - ti il cor! . . . ciel, be - ne

days be pass'd in joy, un  
 a' vo - - - ti mie - i, be -

days be pass'd in joy, un  
 a' vo - - - ti mie - i, be -

Heav'n, look down . . . and bless . . . our love, Joy su-preme hath now . . . be -  
 Cie - lo, ar-ri - di a' vo - ti miei, Be - ne - di - ci a tan - to a -


last! . . . Heav'n, look down . . . and bless . . . our love, Joy su-preme hath now . . . be -  
 se - i! Cie - lo, ar-ri - di a' vo - ti miei, Be - ne - di - ci a tan - to a -

sands of life on  
 di - ci a tan - to

TREBLE.  
 til their life on  
 ne - di - ci a

TENOR.  
 til their life on  
 ne - di - ci a

BASS.  
 til their life on  
 ne - di - ci a



- gun, joy supreme hath now be - gun, Look down, oh . . .  
- mor, be - ne - di - ci a tan - to a - mor, a . . . tan - to a . . .



- gun, joy supreme hath now be - gun, joy . . . su - preme . . . hath now . . . be -  
- mor, be - ne - di - ci a tan - to a - mor, be - ne - di - ci a tan - to a -



earth have run; Heav'n, . . . look down . . . and bless . . . their  
tan - to a - mor, be - ne - di - ci a tan - to a -

## TREBLE.



earth is done; Heav'n, look down and . . . bless their  
tan - to a - mor, be - ne - di - ci a . . . tan - to a -

## ALTO.



earth is done; Heav'n, . . . look down . . . and bless . . . their  
tan - to a - mor, be - ne - di - ci a tan - to a -

## 1st TENOR.



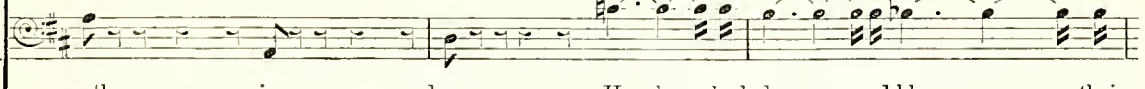
earth is done; Heav'n, . . . look down . . . and bless . . . their  
tan - to a - mor, be - ne - di - ci a tan - to a -

## 2nd TENOR.



earth is done; Heav'n, look down and . . . bless their  
tan - to a - mor, be - ne - di - ci a . . . tan - to a -

## BASS.



earth is done; Heav'n, . . . look down . . . and bless . . . their  
tan - to a - mor, be - ne - di - ci a tan - to a -



*pp* *cresc.* *sf* *sf*



Hea - - - - - ven, look . .  
 - - - - - mor, a . . .

*f* *p*  
 - gun, gracious Heav'n, look down and bless us, joy supreme hath now be-gun, joy . . sn -  
 - mor, cie - lo, ar - ri - di a' ro - ti mie - i, be - ne - di - ci a tan - to a - mor, be - - ne -

*f* *p*  
 love, be you free from ev' - ry sor - row, till your days on earth are done, Heav'n, look  
 - mor, cie - lo, ar - ri - di a' ro - ti mie - i, be - ne - di - ci a tan - to a - mor, be - - ne -

*f* *p*  
 love, oh bless their love, Heav'n, look down  
 - mor, a tan - - to a - - mor, be - ne - di - ci,

*f* *p*  
 love, oh bless their love, Heav'n, look  
 - mor, a tan - - to a - - mor, be - - ne -

*f* *p*  
 love, oh bless their love, Heav'n, look  
 - mor, a tan - - to a - - mor, be - - ne -

*f* *p*  
 love, oh bless their love, Heav'n, look down  
 - mor, a tan - - to a - - mor, be - ne - di - ci,

*f* *p*  
 love, oh bless their love, Heav'n, look  
 - mor, a tan - - to a - - mor, be - - ne -

*sf* *p* *pp*

down, oh . . . Hea - - - - -  
tan - to a - - - - -

preme . . hath now . . . be - gun, Graeious Heav'n, look down and bless us, joy supreme hath now be -  
di - ci a tan - to a - mor, Cie - lo, ar - ri - di a' ro - ti mie - i, be - ne - di - ci a tan - to a -

down . . and bless . . . their love, be you free from ev - 'ry sor - row, till your days on earth are  
di - ci a tan - to a - mor, cie - lo, ar - ri - di a' ro - ti mie - i, be - ne - di - ci a tan - to a -

and . . bless their love, oh bless their  
a . . . tan - to a - mor, a tan - to a -

down . . and bless . . . their love, oh bless their  
di - ci a tan - to a - mor, a tan - to a -

down . . and bless . . . their love, oh bless their  
di - ci a tan - to a - mor, a tan - to a -

and . . bless their love, oh bless their  
a . . . tan - to a - mor, a tan - to a -

down . . and bless . . . their love, oh bless their  
di - ci a tan - to a - mor, a tan - to a -

cresc. *f* *p*

*sf* *sf* *sf*

- ven on . . . us, oh Heav'n, . . . look down on . . .  
 - mor, a . . . mor, a tan - to a - mor, a . . .

- gun, oh joy . . . su - preme, hath . . . be - gun, oh joy . . . su -  
 - mor, a tan - to a - mor, a tan - to, a tan - to a

done, look down, Heav'n, look down and bless their  
 - mor, a - mor, tan - to a - mor, tan - to a - mor,  
 TREBLE and ALTO.

love, look down, Heav'n, look down and bless their  
 - mor, a - mor, tan - to a - mor, tan - to a - mor,  
 1st & 2nd TENOR.

love, look down, Heav'n, look down and bless their  
 - mor, a - mor, tan - to a - mor, tan - to a - mor,

love, look down, Heav'n, look down and bless their  
 - mor, a - mor, tan - to a - mor, tan - to a - mor,

*sf* *ppp* *sf* *pp* *sf* *pp*

us!  
 - mor!

- preme!  
 - mor!

love!  
 ciel!

love!  
 ciel!

love!  
 ciel!

love!  
 ciel!



## No. 8.

## FINALE I.—"WITHOUT MY PRESENCE."

**VOICE.** *Maestoso.* **WALTON.** (to Arthur.)

Without my presence th' es-pousals must pro-ceed! By virtue of this  
*Il ri-to aa-gu - sto sì com-pia sen - za me!* *Mer-cè di que-sto*

**PIANO.** *Strings.*  $\text{♩} = 96.$  *sf*

man - date you and your train will have en-trance to the chap-el. Thou, guide them to the  
*fo - gliò, voi sì - no al tem - pio li - be - ro pas - so a - vre - te, Tu gli ac-com-pa-gne -*

*Assai più lento.* (to Henrietta, who enters, conducted by Bruno.)

al - tar. Oh no - ble la - dy, the high and mighty Par - lia-ment of  
*ra - i. O no - bil Da-ma, l'al-to An-gli-can so - vra - no Par-la -*

*p* *pp tremolo.*

**HENRIETTA.**

Eng-land de-mands thy in -stant pre-sence, I will es - cort thee. (What doth this bode me!)  
*men - to ti chia - ma al suo co - spet - to, io ti son scor - ta. (Ahi - mè, che sen - to!)*

(to Walton.) **WALTON.**

Oh what is their in -tent? (All then is hopeless!) The vassal's du -ty is in silence t'o-bey, I never  
*E che si vuol da me? (Mia spe-me è mor - ta!) A me s'ad - di-ce ob-be-dir, e ta-cer! al-tro non*

*Tempo primo.* ARTHUR (*aside to Sir George*). SIR GEORGE.

ques - tion. Doth she be - friend the Stu - arts? She is a pris - ner since ma - ny  
li - ce. E de' Stu - ar di a - mi - ca? E pri - gio - nic - ra da mol - te

months, 'tis sus - pec - ted that she fa - vours the Royal cause and is perhaps their creature, sent as a spy a -  
lu - ne, e fu da o - gnun cre - du - ta a - mi - cu de' Stu - ar - di e mes - sag - gie - ra, sot - to men - ti - to

ARTHUR (*observing Henrietta with interest*).

- mongst us. (Oh heav'n, a Stu - art!) her fate then is cer - tain, un - hap - py la - dy! no pow'r can  
no - me. (Oh Dio, che a - scol - to!) de - ci - so è il suo ja - to, es - sa è per - du - ta, oh sten - tu -

*Presto.* HENRIETTA (*perceiving Arthur*). *Maestoso.* WALTON.

save her! (In that face there is mer - cy!) My children, Pre -  
- ra - tu! (Qual pie - ta - de in quel vol - to!) Oh fi - gli! Al

- pare ye to so - lem - nize the marriage, no more de - lay; Let bri - dal robes a - dorn thee, oh my daughter be -  
ri - to, al - le pom - po - se fe - ste s'ap - pres - si o - gnun. La nu - zi - a - le ve - ste va, o di - let - ta a pa -  
(to Elvira.)

(to the ladies.)

*sostenuto assai.*

(to Bruno).

- lov'd!  
- rav.You will at - tend her.  
I - te voi se - co.Outside the gates let my hor-ses be in waiting.  
Fuo-ri del ral - lo i miei destrier sian pres-ti.

(to Henrietta.)

*Tempo lmo.*

(to Elvira and Arthur.)

Our destin'd journey no more must be de-lay'd.  
La no - stra anda-ta c'è for - za d'af - fret - tar.May Heav'n bestow its  
Com' io v'u-ni-sca il

(Exit Walton with soldiers, and Elvira with the ladies.)

blessing on you dear children!  
cie - lo, o cop - pia a - ma - ta!

HENRIETTA.

(after a moment's silence.)

(His mien be - tokens  
(Pie - tà e do - lo-recom - passion!)  
ha in fron-te!)Gen-tle  
Ca - va -



ARTHUR (with loyal frankness).

sir!                      La - dy, say, if a - ny coun - sel      or as - sis - tance      thou need - est, to  
 - lier!                      Se t'è d'uo-po di con - si - glio,      di soc - cor - so,      d'a - i - ta,      in  
*Allegro risoluto.*

Strings.  
*f*

HENRIETTA (mysteriously).

ARTHUR.

me confide it.                      Were I threaten'd by danger, would'st thou befriend me?      Oh,  
 me t'af-fi-da.                      Se mi stes-se sul ca-po al - to pe - ri - glio!      Ah!

*f*

HENRIETTA.

tell me,      and trust me,      what dan - ger?      The scaf-fold      waits to receive me!  
 par - la—      oh Di - o!—      che te - mi?      Brev' o - ra,      e sa - rò spen - ta!—

*f* (after the voice.)      *f*

ARTHUR.

Thou art trembling!                      For thee, for me, and for my father, whose life fell a victim to roy - al  
 Ma tu fre-mi!—                      Per te, per me, pel pa-dre      mi-o che spen-to ca-de-a      fi-do ai Stu -

*sf*

HENRIETTA.

ARTHUR (with great ardour).

Stu-art!      Ah!                      But say, who art thou?      Ah, I will save thee, whoe'er thou  
 - ar - di!      Ah!                      Ma tu chi se - i?      oh! chi tu si - a,      ti vo' sal -

*f*

*Allegro agitato assai.*  $\text{♩} = 112$ .

HENRIETTA.

art! Thou canst not!  
- var! E tar di!

*Tutti.*

*f* *pp*

*Vln.*

France my coun - try, King Charles my hus - band, Swift de -  
Fi - glia a En - ri - co, a Car - lo spo - sa, Pa - ri ad

ARTHUR (*kneels*). HENRIETTA.

- struc - tion o'er me is fa - ted, Ah! thou my sov'-reign? Yea,  
es - si a - vrò la sor - te. Ah! tu Re - gi - na? Sì,

*pp*

ARTHUR (*rising*).

and death a - waits me! Ah, be si - - lent, say no  
at - ten - do mor - te! Ta - ci, ta - - ci, per pie -

(*mysteriously*.)

more! I can guide thee ont-side the fortress,  
- tà! fuor le mu - ra, a tut - ti a - sco - sa,

*Vln. & Fls.*

*sf* *pp*

by a way unknown, in safe - ty. Trust to  
*ti trar - rō per vie si - cu - re, tu n'an -*

*sf* *sf* *cresc. sempre.* *sf* *incalzando.*

HENRIETTA.  
 me, es - cape is cer - tain. No, no, es - cape is hope - less!  
*- drai, di quì n'an - dra - i. Di quì, di quì, al - la scu - re!*

*sf* *sf* *sf* *sf* *sf*

'twould but has - ten my cer - tain death!..  
*scam - po, e spe - me, Ar - tur, non v'ha!...*

ARTHUR.  
 Do but  
 No! Re -

*pp*

No, I hope no lon - ger!  
*No, ah! non v'è spe - me!*

hear me!  
*i na!*

There is  
 No, Re -

hope yet, oh Queen, des-pair not, let me save thee,  
*- i - na! an - cor v'è spe - me, o te sal - va,*



## HENRIETTA.

or die be-side thee! No, I will not let thee perish. Think how much thou hast to  
o spen - ti in - sie - me. Can - gia, ah can - gia di con - si - glio, Pen - sa o Ar - tu - ro al tuo pe -

*sf* *pp*

che - rish! Dan - ger and death will be thine if we're de - tec - ted, Ah, re -  
- ri - glio! Pen - sa, Ar - tur, pen - sa a El - vi - ra, il tuo te - so - ro, Che t'at -

ARTHUR.

Ah!  
Ah!

*sf* *sf* *sf*

- mem - ber that thy bride soon a - waits thee by her side, Go,  
- ten - de al sa - cro al - tar, che t'at - ten - de al sa - cro al - tar; Va!

ah! . . . pri - thee, say no more, ah, pri - thee, say no  
ah! . . . ces - sa, per pie - ta, ah, ces - sa, per pie -

*sf* *sf*

more.  
tà. Ah, de - prive me not of cou - rage;  
Non par - lar di lei che a - do - ro,

Bassoon & Tenor sustain.

*pp*

*sf*

do not say that name a - dor'd, Ho-nour  
di va - lor non mi spo - gliar. Sa - rai

bids me guard my sov' - reign's life, or pe - rish  
sal - va, o sven - tu - ra - ta, o . . la . . mor - te,

if all is lost. But when death is hov' - ring  
in - con - tre - rò. E la ver - gin mia a - ring do .

near me, Hers shall be my par - ting sigh. Ah de -  
ra - ta, nel mo - ri - re in - ro - che - rò. Non par -

*rall. un poco.*

*is about to speak.)* in tempo.  
- prive me not of cou-rage, do not say that name a - dor'd! Ho-nour bids me guard my  
- lar di lei che a-do - ro, di va - lor non mi spo - gliar, non par - lar di lei che a-  
Wind.

*in tempo.*

*rall. un poco.*

sov' - - - reign, or if all is lost, . . with her to die, Ah, de -  
do - - - ro, di va - lor ah! no, . . non mi spo - gliar, Non par -

*rall. un poco.*

*a tempo.*

- prive me not of cou - rage, do not say that name a - dor'd, Ho - nour bids me guard my  
lar, no, non par - lar, no di va - lor non mi spo - gliar, Non par - lar di lei che a -

*a tempo.*

*3*

sov' - - - reign, or, if all . . is . . lost, I'll pe - rish by her side. No, I  
do - - - ro, di va - lor . . ah! . . no, non mi spo - gliar. *Tutti. Pen - sa o Ar -*

*Henrietta.*

will not let thee pe - rish, Think how much thou hast to  
tu - - - ro, al pe - ri - gliu, Pen - sa a El - ri - ra, che t'at -

*Arthur.*

Hush, ah, be si - lent,  
No, ah, deh ta - ci!

che - - - rish, think how much thou'st to che - - - rish, death and  
ten - - - de al sa - cro al - tar, pen - sa o Ar - tu ro, al pe -



dan - ger will be thine if we're de - tec - - ted,  
 ri - glio pen - sa a El - ri - ra, che t'at - ten - - de al

ARTHUR.

No! I will save thee!  
 No! Ah! deh ta - - ci!

*sf* *sf* *sf* *sf*

say no more!  
 sa - cro al - tar.

Ah, de - prive me not of cou - rage, do not  
 Non par - lar di lei che a - do - ro, di ra -

*pp*

say that name a - dor'd. . . Ho - nour bids me  
 lor non mi spo - gliar, . . . Sa - rai sal - va, o

guard my sov' - reign's life, . . . or . . . pe - rish  
 sven - tu - ra - tu, o . . . lu . . . mor - te

if all is lost, But when death is  
in - con - tre - rò, e la ver - gin

hov' - - ring near me, Hers shall be . . my . .  
mia a - - do - ra - ta, nel mo - ri - re, in . .

*rall. un poco.*  
par - ting sigh. Ah de - prive me not of cou - rage, do not  
ro - che - - rò, non par - lar di lei che a - do - ro, di ra -

*rall. un poco.*

*in tempo.*  
say that name a - dor'd; Ho - nour bids me guard my sov' - - -  
lor non mi spo - gliar, non par - lar di lei che a - do - - -

*in tempo.*

*rall. un poco.*  
- - reign, or if all is lost, . . with her to die, Ah, de -  
ro, di ra - lor, ah! no, . . non mi spo - gliar, non par -

*rall. un poco.*

*a tempo.*

- prive me not of cou - rage, do not say that name a - dor'd; ho - nour  
 - lar, no, non par - lar, no, di va - lor non mi spo - gliar, non par .

*a tempo.*

bids me guard my sov' - - - reign, or if all . . . is . . .  
 - lar di lei che a - do - - - ro, di va - lor . . . ah! . . .

*sf*

*a piacere.*

lost, to pe - rish by her side. But when death is hov' - ring near me, hers shall  
 no, non mi spo - gliar, e la ver - gi - ne a - do - ra - ta, ah! la

*lento.* *pp*

ELVIRA (enters with Sir George and hears the last words of Arthur.)

Ah! . . . . . A  
 Ah! . . . . . Son

be my par - ting sigh!  
 ver - gi - ne a - do - ra -



No. 9.

POLACCA.—“A CHAPLET OF ROSES.”

(Elvira comes forward, her head crowned with roses and wearing a splendid necklace of pearls. It is seen, however, that her bridal attire is not complete; she holds in her hand the veil given her by Arthur.)

*Brillante. Allegro moderato.*

VOICE.

PIANO.

$\text{♩} = 104.$

chap - let of ro - ses My tres - ses en - clo - ses, I'm  
ver - gin vez - zo - sa, In re - stu di spo - sa, Son

*Strings.*

*pp*

white as the li - ly that blos - - soms in May, This  
bian - ca ed u - mi - le, qual gi - glio d'a - pril, Ho

fair . . bri - dal to - ken Of faith . . that's un - bro -  
chio - me o - do - ro se, Cui cin - ser tue ro

*Ob.* *Fl.*

*Cls. & Bassoons sustain.*

*pp*

*tr*

ken, un - bro  
se, tue ro

*sf*

ken, These gems . . gay and ra - diant, I'll wear . . on this glad  
se, Ho il se - no gen - ti - le, Del bel . . . del tuo mo -

*con forza.*

*pp*





yes, yes, A chap - let of ro - ses, My  
*si, si, son ver - gin ve z - zo - sa, in*

yes, yes, This fair and ten-der flow'r, O'er whom such clouds may lour, Doth  
*si, si, Se mi-ro il suo can - dor, Mi par la lu - na al - lor che*

yes, yes, This fair and ten-der flow'r, O'er whom such clouds may lour, Doth  
*si, si, Se mi-ro il suo can - dor, Mi par la lu - na al - lor che*

yes, yes, This fair and ten-der flow'r, O'er whom such clouds may lour, Doth  
*si, si, Se mi-ro il suo can - dor, Mi par la lu - na al - lor che*

*ppp*

tres - ses en - glo - ses, I'm white as the li - ly that  
*re - sta di spo - sa, son bian - ca ed u - mi - le, qual*

shine in maiden bow'r, A star of pu-rest ray, Or soft and silv'ry moonbeam, soft and silv'ry moonbeam  
*tra le nu-bi ap-par La not - te a con - so - lar, Se a - scol-to il suo can - tar, Un ros - si-gnuol mi par che in -*

shine in maiden bow'r, A star of pu-rest ray, Or soft and silv'ry moonbeam, soft and silv'ry moonbeam  
*tra le nu-bi ap-par La not - te a con - so - lar, Se a - scol-to il suo can - tar, Un ros - si-gnuol mi par che in -*

shine in maiden bow'r, A star of pu-rest ray, Or soft and silv'ry moonbeam, soft and silv'ry moonbeam  
*tra le nu-bi ap-par La not - te a con - so - lar, Se a - scol-to il suo can - tar, Un ros - si-gnuol mi par che in -*

blos - - soms in May, This fair . . bri - - dal to - ken Of  
*gi - - glio d'a - pril, ho chio - me o - do - ro - se, Cui*

chasing clouds of night a - way, This fair and ten-der flow'r, O'er whom such clouds may lour, Doth  
*se-gna a so - spi-rar d'a-mor, Se mi-ro il suo can - dor, Mi par la lu - na al - lor Che*

chasing clouds of night a - way, This fair and ten-der flow'r, O'er whom such clouds may lour, Doth  
*se-gna a so - spi-rar d'a-mor, Se mi-ro il suo can - dor, Mi par la lu - na al - lor Che*

chasing clouds of night a - way, This fair and ten-der flow'r, O'er whom such clouds may lour, Doth  
*se-gna a so - spi-rar d'a-mor, Se mi-ro il suo can - dor, Mi par la lu - na al - lor Che*



faith, . . . that's un - bro  
cin - ser tue ro

shine in mai - den bow'r, a moon - beam of silv'ry ray, yes, of silv'ry ray, yes, a  
tra le nu - bi ap - par, la not - te a con - so - lar, si, a con - so - lar, si, la

shine in mai - den bow'r, a moon - beam of silv'ry ray, yes, of silv'ry ray, yes, a  
tra le nu - bi ap - par, la not - te a con - so - lar, si, a con - so - lar, si, la

shine in mai - den bow'r, a moon - beam of silv'ry ray, yes, of silv'ry ray, yes, a  
tra le nu - bi ap - par, la not - te a con - so - lar, si, a con - so - lar, si, la

ken, un - bro ken, These gems . . . gay and ra - diant, I'll  
se, tue ro se, ho il se - no gen ti - le del

moon - beam of silv'ry ray, . . . Her voice is like the bird That near the dawn is heard, The  
not - te a con - so - lar, . . . Se a - scol - to il suo can - tar Un ros - si - gnuol mi par Che in -

moon - beam of silv'ry ray, . . . Her voice is like the bird That near the dawn is heard, The  
not - te a con - so - lar, . . . Se a - scol - to il suo can - tar Un ros - si - gnuol mi par Che in -

moon - beam of silv'ry ray, . . . Her voice is like the bird That near the dawn is heard, The  
not - te a con - so - lar, . . . Se a - scol - to il suo can - tar Un ros - si - gnuol mi par Che in -

wear, . . . to  
bel . . . mo

heart to joy is stirr'd By her enchanting lay, that hears her artless lay, Her voice is like the bird That  
se - gni al pri - mo al - bor, A so - spi - rar d'a - mor, a so - spi - rar d'a - mor, Un ros - si - gnuol mi par Che in -

heart to joy is stirr'd By her enchanting lay, that hears her artless lay, Her voice is like the bird That  
se - gni al pri - mo al - bor, A so - spi - rar d'a - mor, a so - spi - rar d'a - mor, Un ros - si - gnuol mi par Che in -

heart to joy is stirr'd By her enchanting lay, that hears her artless lay, Her voice is like the bird That  
se - gni al pri - mo al - bor, A so - spi - rar d'a - mor, a so - spi - rar d'a - mor, Un ros - si - gnuol mi par Che in -

day, I'll wear, I'll wear to-day!  
 nil, del bel. del bel. mo - nil!

near the dawn is heard, The heart to joy is stirr'd, That hears her sweet and art-less lay!  
 se - gni al primo albor, A so - spi - rar d'a - mor, Che in - se - gni a so - spi - rar d'a - mor!

near the dawn is heard, The heart to joy is stirr'd, That hears her sweet and art-less lay!  
 se - gni al primo albor, A so - spi - rar d'a - mor, Che in - se - gni a so - spi - rar d'a - mor!

near the dawn is heard, The heart to joy is stirr'd, That hears her sweet and art-less lay!  
 se - gni al primo albor, A so - spi - rar d'a - mor, Che in - se - gni a so - spi - rar d'a - mor!

ELVIRA.

La - dy, a fa - vour grant me,  
 Da - ma, s'è ver che m'a - mi-

HENRIETTA. ELVIRA.

Speak, (how she doth en - chant me!) Oh, like some star of mor - ning,  
 Dim - mi. (o gen - til, che bra - mi!) Qual mat - tu - ti - na stel - la,

Let beauty round me play, I would have thy a - dor - ning Up - on this fes - tal  
 Bel - la vogl'io bril - lar, Del crin le mol - li a - nel - la Mi gio - va ad ag - gra -



day, up on  
ziar, ad ag

tr tr tr

Sva.....

pp

(Elevira approaches Henrietta requesting her to put on her veil.)

this day, Oh like the star of  
gra ziar, a il - leg - gai-drir la

HENRIETTA.

Yes, sweet maid, I will o - bey,  
Si, son pre - sta al tuo pre - gar,

ARTHUR.

Her fond and ten - der  
Sull' a - li del - la

SIR GEORGE.

Fair la - dy,  
Deh scu - sa,

Sva.....

sf ppp

mor - ning, Let beau - ty round me play, Let me have thy a -  
pro - va, Deh, non a - ver a - vil, Il ve - lo in fog - giu

Sweet maiden, I'll o - bey thee, I  
di - let - ta fanciul - let - ta, son

fan - cies, None e - ver could gain - say, What joy is in those  
vi - ta, Co - min - cia or a vo - lar, Deh scu - sa, e tu l'a -

for - give her, fair la - dy, for - give her, let her joy ex - cuse her, she  
l'a - i - ta, deh scu - sa, l'a - i - ta, tu l'a - i - ta, scu - sa, l'a -

tr tr



dor - ning Up - on this fes - tal day, let beau - ty round me play up - on this fes - tal  
 no - ra Sul ca - po tuo gen - til, sul ca - po tuo gen - til, deh non a - re - re a  
 can - not, I can - not say thee nay, thy tres - ses I'll ar - ray, thou gen - tle Queen of  
 pre - sta, son pre - sta al tuo pre - gar, o ve - ra Dea d'a - pril, o ve - ra Dea d'a -  
 glan - ces, Oh bliss, thus e'er to stay! her wish thou'lt not gain - say, oh fair and ten - der  
 i - ta nel sem - pli - ce a - leg - giar, ti pre - sta al suo pre - gar, se mi - ro il suo can -  
 scarce - ly knows what she says to - day, her wish thou'lt not gain - say, oh fair and ten - der  
 i - ta nel sem - pli - ce a - leg - giar, ti pre - sta al suo pre - gar, se mi - ro il suo can -

day, let beau - ty round me play up - on this fes - tal day, let beau - ty round me play up - on this fes - tal  
 vil, deh non a - re - re a vil, sul ca - po tuo gen - til, sul ca - po tuo gen - til, sul ca - po tuo gen -  
 May, thou gen - tle Queen of May, I can - not say thee nay, thou gen - tle Queen of May, thy wish I will o -  
 pril, o ve - ra Dea d'a - pril, son pre - sta al tuo pre - gar, o ve - ra Dea d'a - pril, o ve - ra Dea d'a -  
 flow'r, o'er whom such clouds may lour, thou shin'st in mai - den bow'r a star of pu - rest ray, a star of pu - rest  
 dor, mi par la lu - na al - lor che tra le nu - bi ap - par, la not - te a con - so - lar, la not - te a con - so -  
 flow'r, o'er whom such clouds may lour, thou shin'st in mai - den bow'r a star of pu - rest ray, a star of pu - rest  
 dor, mi par la lu - na al - lor che tra le nu - bi ap - par, la not - te a con - so - lar, la not - te a con - so -

Tempo lmo. (Elvira places the veil on Henrietta's head.)  
 day! yes! yes! yes! Thy dark wa - ving  
 til, sì, sì, sì. O bel - la, ti  
 bey, yes! yes! yes! Be - neath this bri - dal veil I'll  
 pril, sì, sì, sì. A - sco - sa den - tro il vel, or  
 ray, yes! yes! yes! Yon bri - dal veil can hide A  
 lar, sì, sì, sì. Oh co - me da quel vel che  
 ray, yes! yes! yes! A vi - sion doth she seem, A  
 lar, sì, sì, sì. El - vi - ra col suo vel un  
 Tempo lmo.  
 pp pp

tres - ses, The veil . . doth be - tray, . . . Who sees . . . thee con -  
 ce - lo Le a - nel - la del crin, . . . Com' io . . . nel bel

hide me, wan and pale if ev'ry hope must fail, un - no - ticed let me die, look down, oh bounteous Heav'n, see  
 pos-so al-men ce-lar l'af-fan-no, il pal-pi-tar, l'an-go-seia del mio cor, deh tu pie-to-so ciel, rac-

sov'-reign or a bride, what fate so-e'er be-tide, 'twill serve her hence to fly, look down, oh bounteous Heav'n, see  
 le na-scon-de il crin reg-gio un splendor di-rin di spe-me a ba-le-nar, deh tu pie-to-so ciel, m'ac-

fair and ro-sy dream, of sun-mer dawn a gleam, or fra-grant flow'r of May, oh child of my de-light, may  
 zef-fi-ret-to ap-par, un i-ri-de sul mar, un sil-fo in grembo ai fior: t'ar-ri-da, o ca-ra, il ciel col

- ies - ses Thou'rt fair . . . as the day! All hearts must sur-  
 re - lo Mi ro - glio ce - lar, A - sco - sa - rez -

how my heart is riv'n, oh send thy pi-tying help, I pray! Be-neath this bri-dal veil I'll  
 co - gli con fa - vor, la pre - ce ch'o - so a te le - rar, A - sco - sa den-tro il vel, or

how her heart is riv'n, oh send thy pi-tying help, I pray! You bri-dal veil can hide a  
 cor - da il tuo fa - vor la vit - ti - ma a sal - rar, Oh! co - me da quel vel che

Hea-ven keep thee bright, when years take flight, as on this day! Oh child of my de-light, May  
 ro - sco suo fa - vor, tal ch'io ti reg - gia ognor gio - ir, T'ar - ri-da, o ca-ra, il ciel col

- ren - der Who see . . thee in bri -  
 zo - sa, nel re - lo, nel re -

hide me, wan and pale, if ev'ry hope must fail un - no-tic'd, ah, yes, un - no-tic'd, then let me  
 pos-so al-men ce-lar l'af-fan-no, il pal-pi-tar, l'af-fan-no al-men ce-lar, sì, al-men ce -

sov'-reign as a bride, what fate so-e'er be-tide, 'twill save her from hence to fly, yes, from hence to  
 le na-scon-de il crin reg - gio un splen-dor di-rin di spe-me a ba-le-nar, sì, a ba-le -

Hea-ven keep thee bright, when years have ta - ken flight, may Heaven e'er keep thee bright, yes, keep thee as  
 ro - sco suo fa - vor tal ch'io ti reg - ga o - gnor tra rez - zi a giu-bi - lar, sì, a giu-bi -



dal ar-ray, Thou'rt gra-eious and  
 lo di-vin, or sem-bri-la  
 die, yes, un-no-tic'd then let me die! Oh bounteous Heav'n, look down in  
 lar, sì, l'af-fan-no al-men-ce-lar, l'af-fan-no il pal-pi-tar, l'an-  
 fly, yes, 'twill serve her from hence to fly. A ray of hope doth beam From  
 nar, sì, di spe-me a ba-le-nar, mi fa-da-reo fu-ror la  
 bright, e-ver as on this bliss-ful day, May Hea-ven keep thee bright When  
 lar, sì, tra vez-zi a giu-bi-lar, tal ch'io ti veg-gia o-gnor tra

ten-der, As ro-ses in May. CHORUS (within).  
 spo-sa, che vas-si all'al-tar.  
 mer-cy, that thy pitying help be nigh, I pray! El-vi-ra! El-vi-ra! the  
 go-scia del mio cor, l'an-go-scia del mio cor. El-vi-ra! El-vi-ra! il  
 out its snow-y gleam, Beneath its folds thou'lt fly! El-vi-ra! El-vi-ra! the  
 vit-ti-ma sal-var, la vit-ti-ma sal-var. El-vi-ra! El-vi-ra! il  
 years have taken flight As on this day, this day! El-vi-ra! El-vi-ra! the  
 vez-zi a giu-bi-lar, tra vez-zi a giu-bi-lar. El-vi-ra! El-vi-ra! il

ELVIRA.  
 Hark! they call . . me! they call . . me! they  
 Ah! se il pa-dre, s'a-di-ra, io

HENRIETTA.  
 Beneath this bri-dal veil, I'll hide me, wan and  
 A-sco-sa den-tro il vel, or pos-so al-men-ce-  
 mo-ments are fly-ing! A ray of hope doth beam From out its snow-y  
 di l'o-ra-a-van-za! Deh! tu, pie-to-so ciel, n'ar-ri-di col fa-  
 mo-ments are fly-ing! Ah! go,  
 di l'o-ra-a-van-za! Deh! ric

SIR GEORGE.  
 Ah! go,  
 Deh! ric



call . . . me, I go  
vo - lo a mia stan -

pale, if ev'ry hope must fail, un-no-tic'd let me die, un-no-tic'd let me die,  
lar l'af-fan-no, il pal - pi - tar, l'an-go-scia del mio cor, l'an-go-scia del mio cor,

gleam, unchalleng'd and un-seen, beneath its folds thou'lt fly, from tyrants thou shalt fly,  
vor, mi fa da reo fu - ror la rit - ti - ma sal - var, la rit - ti - ma sal - var,

hear they are . . call - ing, yes, . . go, they are  
di a tu - a stan - za, deh, . . rie - di a tua

cresc. pp

un - no - tic'd let me  
l'an - go - scia del mio

from ty - rants thou shalt  
la rit - ti - ma sal -

call - ing thee, go, they are call - ing thee, thy love shall put on thy  
stan - za, deh rie - di, sa - ra il tuo fe - de - le che t'or - ni del

ELVIRA.

go. Ah! be  
za. Ah! ah!

CHORUS (within).

die! El - vi - ra! El - vi - ra! the mo - ments are fly - ing!  
cor. El - vi - ra, El - vi - ra, il di l'o - ra a - ran - za!

fly! El - vi - ra! El - vi - ra! the mo - ments are fly - ing!  
var. El - vi - ra, El - vi - ra, il di l'o - ra a - ran - za!

WALTON with the Bass.

veil! El - vi - ra! El - vi - ra! the mo - ments are fly - ing!  
vel. El - vi - ra, El - vi - ra, il di l'o - ra a - ran - za!

*sf* *sf* *sf* *sf*

lov'd one, 'tis thou shalt give me my bri-  
 po - scia, o fe - del, tu po - sa - mi il vel,

HENRIETTA.  
 Beneath this bri-dal veil I'll hide me, wan and pale, if ev'-ry hope must fail, un - notie'd let me  
 Deh tu pie - to - so ciel, rac - co - gli con fa - vor la pre - ce di do - lor che o - so a te le -

ARTHUR.  
 A ray of hope doth beam from out its snowy gleam, un - challeng'd and un - seen, beneath its folds thou'lt  
 Deh tu pie - to - so ciel, m'ar - ri - di col fa - vor, mi fa da reo fu - ror la rit - ti - ma sal -

SIR GEORGE.  
 Ah! go, they are call  
 Ah! rie - di a tua stan

*pp* *crese.*

die, un - no - tic'd let me die, un - no -  
 var, che o - so a te le - rar, che o -

fly, from ty-rants thou shalt fly, from  
 var, la rit - ti - ma sal - var, la rit

ing, ah go, they are call - ing thee, go, they are  
 za, deh rie - di, deh rie - di a tua stan - za, sa -

*pp*

dal . . . veil, 'tis  
 il . . . vel, mi

tic'd let me die, oh  
 so a te le - rar, a

rants thou shalt fly, ah  
 ti ma sal - var, il

call - ing thee, thy love shall put on thy veil, ah  
 ra il tuo fe - de - le che t'or - ni del vel, il

*Sra*  
*Tutti, Trombones, etc.*



thou a lone shalt . . . give my  
 po - sa il vel, mi . . . po - sa il

Heav'n, in pi ty be Thou  
 te le var, a te le

Yes, from ty rants thou shalt  
 tuo fe del, il tuo fe

Yes, thy love shall give to  
 tuo fe del, il tuo fe

*Sra.*

(Exit Elvira, Sir George, and the Ladies.)

veil, my bri dal veil!  
 vel, mi po sa il vel.

nigh, oh be Thou nigh!  
 var, a te le var.

fly, yes, thou shalt fly!  
 del, il tuo fe del.

thee thy bri dal veil!  
 del, il tuo fe del.

*Sra.*



## No. 10. CONTINUATION OF FINALE I.—"SOFT MAY THIS SNOWY VEIL REPOSE."

(Arthur, after looking round to see that they are unobserved, takes from his belt the paper given him by Walton.)

VOICE. RECIT. HENRIETTA.

Soft may this snow-y veil re-pose on her tres-ses, it  
Sul-la ver-gi-ne-a te-sta d'u-na fe-li-ce, un

PIANO. Recit.

(about to take off the veil.) ARTHUR (preventing her).

well be-comes her glad-ness, but suits not me. Nay, leave it! it seems the will of  
bian-co vel s'ad-di-ce, a me non giù! T'ar-re-sta! è chia-ro don del

Strings. *f* Andante risoluto.

(with resolution.)

Heav'n! its folds conceal thee, thus thou unnotic'd may'st pass the watchful sentry, they will think thee El-  
ciel! co-sì rav-vol-ta, de-lu-de-ra-i la vi-gi-lan-te scol-ta, tu mia spo-sa par-

HENRIETTA.

- vi-ra, Come, then! Oh stay this rashness! nor rush up-on thy ru-in, and my de-struction!  
- ra-i, Vie-ni! Che di-ci-ma-i! tu cor-ri a tua ru-i-na, a in-fa-me sor-te!

ARTHUR (seizing her hand as though to urge her to fly).

Trust me, oh come, thou shalt be sav'd, delay not, here death a-waits thee.  
Vie-ni—ah vie-ni per pie-tà, t'invo-lo a cer-ta mor-te.

*f* Allegro agitato assai. *Tutti.*  $\text{♩} = 132.$  *f* risoluto.

RICHARD (drawing his sword.)

*a piacere.*

Trai-tor, stand! thou shalt not thus es-cape me, Nor of  
 Fer-ma in-can, in-van ra-pir pre-ten-di o-gni

*Strings.**sf**colla parte.**pp a tempo.*

all my joy be-leave me, Ah, in vain thou wouldst es-cape me, Yes, in  
 ben ch'io ave-a in ter-ra, o-gni ben ch'io a-re-a in ter-ra, ah che in-

*Clas. & Bassoons sustain.**Vln.*

vain ... thou wouldst es-cape me of my on-ly joy be-  
 can ... ra-pir pre-ten-di o-gni ben ch'io ave-a in

- reave me, in vain, in vain, trai-  
 ter-ra, in-van, in-van, fer-  
 ma!

*Clas. Bassoons & Tenor.**pp marcato, in tempo.*

To the death I here de - fy thee, Thou shalt  
*Qui ti sfi - do a mor - tal - guer - ra, Trema, ah*

*pp*

trem - ble 'neath my sword, In vain thou see - kest thus to es - cape me, Of all I  
*tre - nu del mio ac - ciar, . . . Pre - ten - di in - ra - no, in - van ra - pir - mi Quel so - lo*  
*Fls. & Cls.*

treasure thou would'st bereave me, Come on . . . then, to  
*be - ne ch'io a - re - ra in - ter - ra, Ti sfi - do a*

death I . . . here . . . de - fy . . . thee, thou . . . shalt trem - ble, shalt  
*guer - ra ah! . . . tre - ma ah! tre - ma del . . . mio ac - ciar, . . . si, ti*  
*Obs. added.*

*sf*

*sf*

trem - ble, yea, trai - tor, . . . thou . . . shalt trem - ble 'neath . . . my  
*sfi - do a guer - ra ah! . . . tre - ma ah! tre - ma del . . . mio ac -*

*sf*

*sf*



sword, yea, thou shalt trem - ble be - neath my sword, yea, thou shalt  
 ciar, in - van pre - ten - di, pre - ten - di in - van, ah! tre - ma,

*Tutti.*

trem - ble, ah yes, thou shalt trem - ble be - neath my sword!  
 tre - ma, ah! tre - ma, ah! tre - ma del mio ac - ciar!

*risoluto.*

ARTHUR. *con forza.*

I dis - dain thy threats, and scorn thy ven - geance, And with  
 Sprez - zo, au - da - ce, au - da - ce, il tu - o fu - ro - re, la mor -

*colla parte.* *pp in tempo.*

joy ac - cept thy chal - lenge, yes, with joy ac - cept thy  
 - tal di - spi - da ac - cet - to, la mor - tal di - spi - da ac -

chal - lenge, I de - fy them, and scorn thy ven - geance, I de -  
 - cet - to, sprez - zo au - da - ce, il tuo fu - ro - re, sprez - zo au -

fy thy threats and scorn, scorn thy ven  
 da - ce, il tuo fu - ror, rien, rien, rie

vengeance!  
 ni!

*Flns. & Cls.*

*pp marcato.*

To the hilt I'll sheathe my wea - pon, In thy  
 Que - sto fer - ro nel tuo pet - to si-no all'

false and boast - ful heart, Yea, I de - fy thee, I scorn thy  
 el - sa io ruo' pian - tar, no, non ti te - mo, ti sprezzo, au -

*Flns. & Cls.*

*p* *sf*

vengeance, and I with glad - ness ac - cept thy challenge, thy threat'ning I dis -  
 da - ce; la tua mor - ta - le di - spi-da ac - cet - to, non te - mo il tuo fu -

*sf*



dain, yea, thy threat'ning I dis - dain, thy threat'ning, thy threat' - ning I . . . dis -  
 - ror, no, non te - mo il tuo fu - ror, non te - mo, non te - mo il tuo . . . fu  
*Obs. added.*

dain, yea, thy threat'ning I dis - dain, yea, thy threat'ning I dis - dain, thy threat' - ning, thy  
 - ror, no, non te - mo il tuo fu - ror, no, non te - mo il tuo fu - ror, non te - - mo, non

threat' - ning, I do dis - dain, ah yes, thy threat' - ning I do dis -  
 te - no quel tuo fu - ror, no, no, non te - mo, quel tuo fu -  
*Tutti.*

dain, yea, as I scorn thy vengeance, with joy I thy chal - lenge ac -  
 - ror, non te - mo, in - de - gno, ti sprez - zo, e non te - mo il tu - o fu -  
*Sva.*

(They are about to fight.)

HENRIETTA.

- cept! Ah, in pi - ty, stay your vengeance, Nor for  
 - ror! l'ar - re - sta - te pa - ce, ah pa - ce! per me  
*pp rin.* *Obs. added.*  
*f* *p*



(throwing herself between them,

my sake unsheathe your weapons!  
 san - gue ah, non ver - sa - te!

Stay, stay your  
 no, v'ar - re -

ARTHUR.

Oh Heav'n, what dost thou?  
 Oh! ciel, che fa - i!

RICHARD.

Fl. added.

Go, and leave us!  
 Va, ti scos - ta!

(her veil becomes disordered, and reveals her features.)

ARTHUR.

ven - geance, Nor for my sake unsheathe your weapons! Ah, what mad - ness!  
 - sta - te, Per me san - gue ah, non ver - sa - te! Ah, che fe - ste?

pp

sf

RICHARD (astonished).

HENRIETTA (with majesty).

ARTHUR.

The unknown captive?  
 La pri - gio - nie - ra?

Yes, 'tis I! Come!  
 Des - sa io son! Vien!

And for thy chal - lenge— I ere long shall know to find thee.  
 Tua vo - ce al - te - ra or col fer - ro so - ster - ra - i!

RICHARD (*coldly*).      ARTHUR.

Nay,                      to - ge - ther.                      go forth      un - question'd,                      To  
No,                      con - le - i                      tu il - le -      so an - dra - i.                      Con

HENRIETTA.

- gether—                      she is safe?                      (Can this be true?)  
le - i?                      e già ver?                      (Qual fa - vel - lar?)

RICHARD.

Un - mo - les - ted,      in safe - ty      go forth.  
Piu non rie - to      a ro - i      l'an - dar.

HENRIETTA.      ARTHUR.      RICHARD.      ARTHUR.

(Wondrous!)                      Oh come,                      a - way!                      Haste ye!                      A -  
(So-gno!)                      An - diam,                      an - diam.                      Par - ti.                      An -

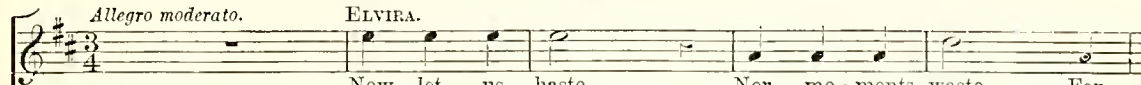
RICHARD.      ARTHUR.

- way.                      (Oh madman!)                      Now let us has - ten,                      nor mo - ments  
- diam.                      (O stol - to!)                      Ad - dio, o El - ri - ra,                      ad - dio, mio

*colla parte.*

*Allegro moderato.*

ELVIRA.



Now let us haste,  
Al tem-pio an-diam,

Nor mo-ments waste,  
a fe-sta an-diam,

For  
an-

ARTHUR.

BRUNO.



waste!  
ben!

Now let us haste,  
Al tem-pio an-diam,

Nor mo-ments waste,  
a fe-sta an-diam,

For  
an-

SIR GEORGE.



Now let us haste,  
Al tem-pio an-diam,

Nor mo-ments waste,  
a fe-sta an-diam,

For  
an-

CHORUS. TREBLE.



Now let us haste,  
Al tem-pio an-diam,

Nor mo-ments waste,  
a fe-sta an-diam,

For  
an-

TENOR.



Now let us haste,  
Al tem-pio an-diam,

Nor mo-ments waste,  
a fe-sta an-diam,

For  
an-

BASSES and WALTON.



Now let us haste,  
Al tem-pio an-diam,

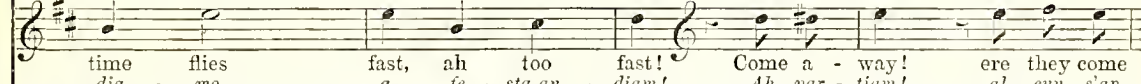
Nor mo-ments waste,  
a fe-sta an-diam,

For  
an-

*Allegro moderato. ♩ = 120.*

Cls. Bassoons &amp; Brass.

ARTHUR.



time flies  
dia-mo,

fast, ah too  
a fe-sta an-

fast!  
diam!

Come a-way!  
Ah par-tiam!

ere they come  
al-cun s'ap-



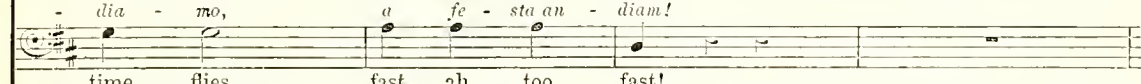
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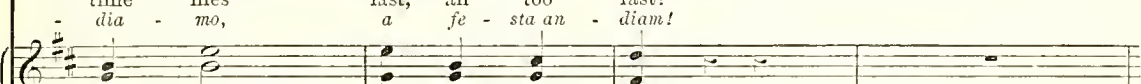
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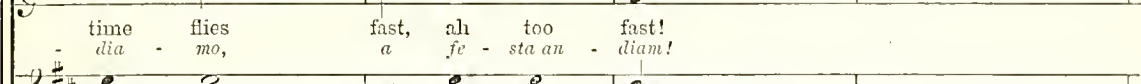
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a fe-sta an-

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Come a-way!  
Ah par-tiam!

ere they come  
al-cun s'ap-



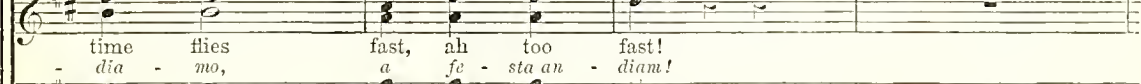
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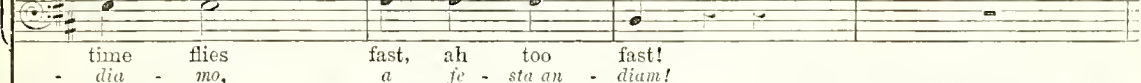
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fast, ah too  
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Come a-way!  
Ah par-tiam!

ere they come  
al-cun s'ap-



time flies  
dia-mo,

fast, ah too  
a fe-sta an-

fast!  
diam!

Come a-way!  
Ah par-tiam!

ere they come  
al-cun s'ap-



time flies  
dia-mo,

fast, ah too  
a fe-sta an-

fast!  
diam!

Come a-way!  
Ah par-tiam!

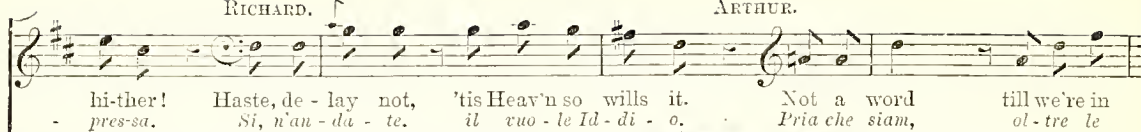
ere they come  
al-cun s'ap-





RICHARD.

ARTHUR.

De-lay not!  
a fe-sta!De-lay not!  
a fe-sta!De-lay not!  
a fe-sta!De-lay not!  
a fe-sta!

Wind &amp; Strings.

safe-ty,  
mu-ra,dost thou promise?  
par-le-ra-i!Call Heav'n to wit-ness!  
Eb-ben lo giu-ra!

RICHARD.

Nay, not a whis-per!  
No, t'as-si-cu-ra!Heav'n be  
si, lo

HENRIETTA.

A-way then!  
Ad-di-o!My child be-lov'd,  
ah si, n'an-dro,what joy to meet thee,  
al fi-glio accan-to

ARTHUR.

A-way then!  
Ad-di-o!Oh my El-vi-ra! though we be par-ted,  
ah El-vi-ra mi-a! io lun-gie in gua-i,I love thee  
si, t'a-me-wit-ness!  
giu-ro!a-way then!  
ad-di-o!(From home and love  
(Si, pa-tria, amor,for e-ver par-ted,  
tu per-de-ra-i,

what joy to meet thee!  
 al fi - gio ac - can - - - - - to. (Exeunt Arthur and Henrietta.)

still, with love true hear - - - - - ted!  
 rō com' io t'a - ma - - - - - i.)

long shalt thou rue the doom thou'st cour - - - - - ted!)  
 sa - rā tua vi - ta un mar di gua - - - - - i.)

*cresc.* *f* *p* *Vln.*

RICHARD (watching them).

O'er the drawbridge, past the  
 E giù al pon - te pas - sa il

*Cls. & Bassoons sustain.*

ramparts,  
 for - te,

*pp* *Horns.* *morendo.*

through the gateway out of sight!  
 è al - la por - ta giù n'an - dō.

*Allegro veloce.*  $\text{♩} = 116.$  (Enter Elvira, Sir George, Walton, Ladies, &c.)

*Bassoons.* *Wind.* *pp*

ELVIRA. RICHARD.

Where is Ar - thur? Here but just now.  
 Dov' è Ar - tu - ro? E - glie - ra quì.

*p pp cresc.*

ELVIRA. CHORUS. TREBLE (calling off the stage).

Oh where is my love?  
 O - ve sci, o Ar - tur?

SIR GEORGE. TENOR.

Haste, oh Ar - thur, de - lay not!  
 O - ve se - i, o Ar - tu - ro?

WALTON. BASS.

Oh come! . . . ap - pear!  
 Ar - tur! . . . Ar - tur!

Haste, oh Ar - thur, de - lay not!  
 O - ve se - i, o Ar - tu - ro?

Oh come! . . . ap - pear!  
 Ar - tur! . . . Ar - tur!

*p f cresc.*

ELVIRA.

BRUNO.

A - far from hence.  
 Par - ti da quì.

SIR GEORGE. A - far? . . . A - far?  
 Par - ti? . . . Par - ti?

WALTON. A - far? . . . A - far?  
 Par - ti? . . . Par - ti?

Where dost lin - ger?  
 O - ve se - i?

Where dost lin - ger?  
 O - ve se - i?

*f*



far? *ti!* (General movement. Elvira and Sir George go to the window and look off the stage.)

far? *ti!*

far? *ti!*

Horn. *ppp sotto voce.*

Side Drum on the stage. Horns sustain, K. Drum rolls.

Strings. *pp* Cls. & Bassoons.

SIR GEORGE. ELVIRA.

He's far from the cas - tle. He cross-es the moor - land!  
*Già fuor del - le mu - ra. Lag-giù al-la pia - nu - ra.*

CHORUS. TREBLE.

He cross-es the moor - land!  
*Lag-giù al-la pù - nu - ra.*

Ah where is the trai - -  
*La rea mes-sag - gie - -*

TREBLE.

Ah where is the trai - -  
*La rea mes-sag - gie - -*

BRUNO with Tenors.

And where is thy cap - - tive?  
*La tua pri - gio - nie - - ra!*

SIR GEORGE with Basses.

And where is thy cap - - tive?  
*La tua pri - gio - nie - - ra!*

- tress?  
- ra!

Let  
Cia  
BRUNO.

SIR GEORGE.

Let  
Cia

She's fled with the false one!  
Col vil ca-ra lie - - ro!

- tress?  
- ra!

Let  
Cia

She's fled with the false one!  
Col vil ca-ra lie - - ro!

Let  
Cia

She's fled with the false one!  
Col vil ca-ra lie - - ro!

Let  
Cia

*cresc. Trumpets.* *Obs.*

each mount his char - ger, and fly on their tra -  
- scun su un de - strie - ro, spro - nan - do, ro - lan -

each mount his char - ger, and fly on their tra -  
- scun su un de - strie - ro, spro - nan - do, ro - lan -

SIR GEORGE, and WALTON.

Mount your char - gers, and fly on their tra -  
Su un de - strie - ro, spro - nan - do, ro - lan -

each mount his char - ger, and fly on their tra -  
- scun su un de - strie - ro, spro - nan - do, ro - lan -

each mount his char - ger, and fly on their tra -  
- scun su un de - strie - ro, spro - nan - do, ro - lan -

*Tutti.*  
*cresc. sempre,*

(a cry.)

ces, do ah! ah!

ces, do 'tis that way, be - hold! mi - ra - te co - lū!

ces, do 'tis that way, be - hold! mi - ra - te co - lū!

ces, do 'tis that way, be - hold! mi - ra - te co - lū!

*rinj.* *f*

RICHARD.

Ye sol - diers, a - way now, Your task is be - fore  
Sol - da - ti, cor - re - te, Coi bron - zi tuo - na

SIR GEORGE.

Ye sol - diers, a - way now, Your task is be - fore  
Sol - da - ti, cor - re - te, Coi bron - zi tuo - na

*sf* *sf*

ye, Th'a-larm shall be soun - ded, may vie - t'ry be o'er ye,  
te, All' ar - me ap - pel - la - te, cor - re - te, ro - la - te,

ye, Th'a-larm shall be soun - ded, may vie - t'ry be o'er ye,  
te, All' ar - me ap - pel - la - te, cor - re - te, ro - la - te,

*sf* *sf* *f*



This day must . . the trai - - tors be brought back . . in  
*Pel crin* tra - sci - na - - te i due tra - di -

This day must . . the trai - - tors be brought back . . in  
*Pel crin* tra - sci - na - - te i due tra - di -

*cresc.* *ff*

BRUNO.

To arms then!  
*All' ar - me!*

chains!  
 - tor!

chains!  
 - tor!

WALTON.

To arms then!  
*All' ar - me!*

CHORUS.

We'll bring them both  
*Cor - re - te sui*

To arms then,  
*All' ar - me!* We'll bring them both  
*Cor - re - te sui*

To arms then!  
*All' ar - me!* This day we will bring them both  
*Cor - re - te, cor - re - te sui*

*sf* *sf* *sf*

BRUNO.

RICHARD and WALTON.

SIR GEORGE.

Ye sol - diers, . . . a - way now, your task is . . . be -  
 Sol - da - ti, . . . cor - re - te, coi bron - zi . . . tuo -

Ye sol - diers, . . . a - way now, your task is . . . be -  
 Sol - da - ti, . . . cor - re - te, coi bron - zi . . . tuo -

Ye sol - diers, . . . a - way now, your task is . . . be -  
 Sol - da - ti, . . . cor - re - te, coi bron - zi . . . tuo -

back in chains.  
 tra - di - tor.

back in chains.  
 tra - di - tor.

To arms . . . then!  
 all' ar - me!

back in chains.  
 tra - di - tor.

To arms . . . then!  
 all' ar - me!

*sf**sf**Side drum rolls.**sf**sf*

- fore ye, Th'a - larm shall . . . be soun - ded, may vie -  
 - na - te, Pel crin tra - sci - na - te i due

- fore ye, Th'a - larm shall . . . be soun - ded, may vie -  
 - na - te, Pel crin tra - sci - na - te, i due

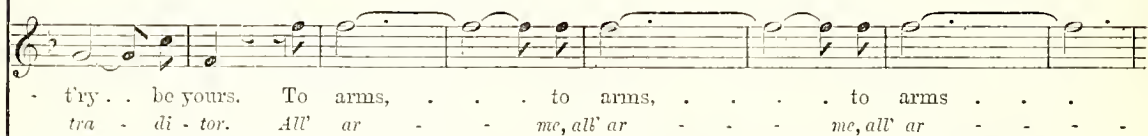
- fore ye, Th'a - larm shall . . . be soun - ded, may vie -  
 - na - te, Pel crin tra - sci - na - te, i due

to arms . . . then! to arms . . .  
 all' ar - me! all' ar -

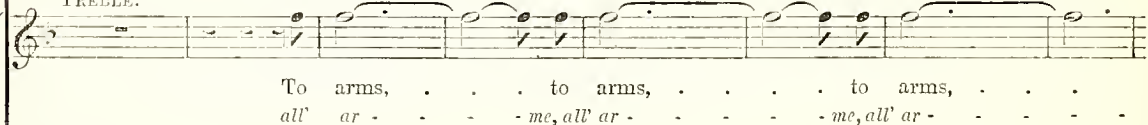
to arms . . . then! to arms . . .  
 all' ar - me! all' ar -

*sf**sf**sf*

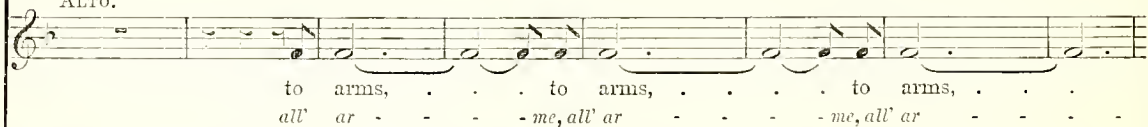
## ELVIRA.



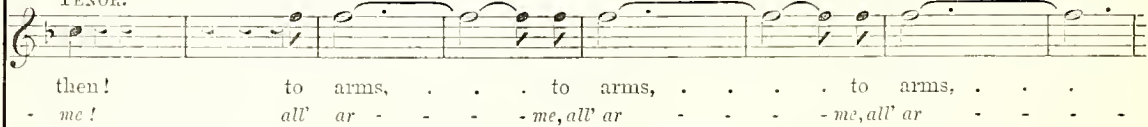
## TREBLE.



## ALTO.



## TENOR.



## BASS.





then, . . . . . Ye shall bring them  
 - me . . . . . Tra - sci - na - te i

row . . for him, wake a - fresh all the pains . . .  
 - sce il . . ve - le - no di sde - gno e d'a - mor . . .

ye . . must bring both the trai - tors back . . . . .  
 - te, . . pel erin tra - sci - na - te i tra . . . . .

then, we will bring them back . . . . .  
 - me, tra - sci - na - te i tra . . . . .

then, we will bring them back . . . . .  
 - me, tra - sci - na - te i tra . . . . .

then, . . this day we will bring them back . . . . .  
 - me, . . pel erin tra - sci - na - te i tra . . . . .

Sra.

las! a - las! a - las!  
 mē! ahī - mē! ahī - mē!

back in chains! To arms, to arms, to  
 tra - di - tor! All' ar - me, all' ar - me, all'

of love! Oh how doth the sight  
 d'a mor! oh co - me nel se -

in chains! Th' alarm shall be soun -  
 di - tor! coi bron - zi - tuo - na -

in chains! To arms, to arms, to  
 di - tor! All' ar - me, all' ar - me, all'

in chains! To arms, to arms, to  
 di - tor! All' ar - me, all' ar - me, all'

in chains, To arms, to arms, to  
 di - tor! All' ar - me, all' ar - me, all'

in chains, To arms, to arms  
 di - tor! All' ar - me, all' ar -

*Sra.* *Sra.*

... a - las! . . . . . a  
 ... ahi - mè! . . . . . ahi

arms . . . then, ye shall bring them back . . .  
 ar . . . me, tra - sci - na - te i tra . . . . .

of . . . her sor - row . . . for him wake a - fresh all the pains . . .  
 - no . . . si me - see il . . . re - le - no di sde - gno ed a - mor . . .

- ded, . . . this day ye . . . must bring both the trai - tors back . . .  
 - te . . . cor - re - te . . . pel erin tra - sci - na - te i tra . . . . .

arms . . . then, we will bring them back . . .  
 ar . . . me, tra - sci - na - te i tra . . . . .

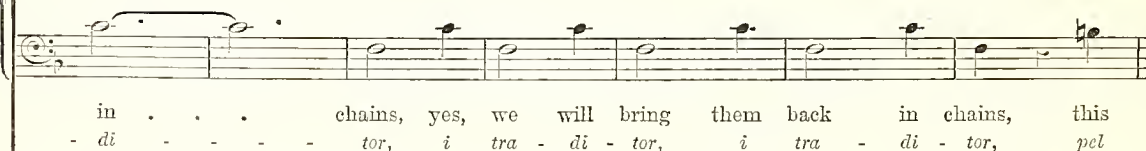
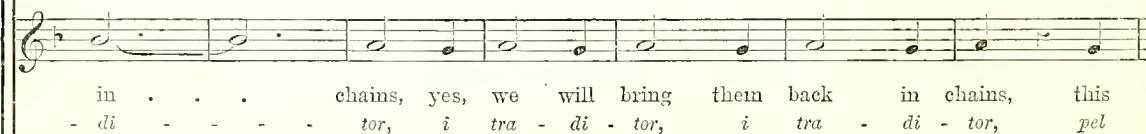
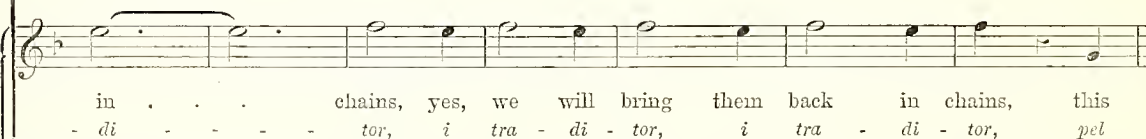
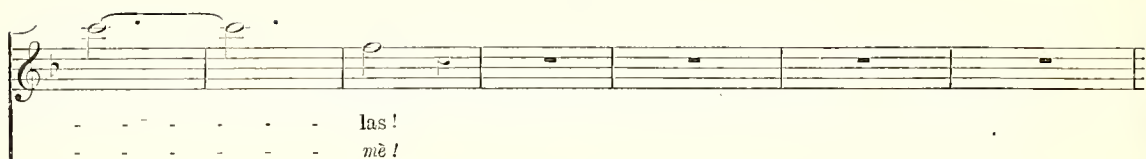
arms . . . then, we will bring them back . . .  
 ar . . . me, tra - sci - na - te i tra . . . . .

arms . . . then, we will bring them back . . .  
 ar . . . me, tra - sci - na - te i tra . . . . .

. . . . . to arms then, . . . this day we will bring them back . . .  
 - - me, all' ar - me, . . . pel erin tra - sci - na - te i tra . . . . .

*Sra* . . . . .





Sca.



BRUNO.

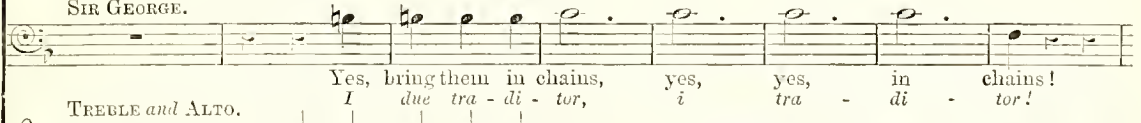


RICHARD and WALTON.

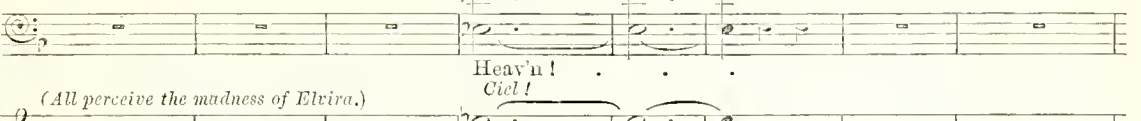
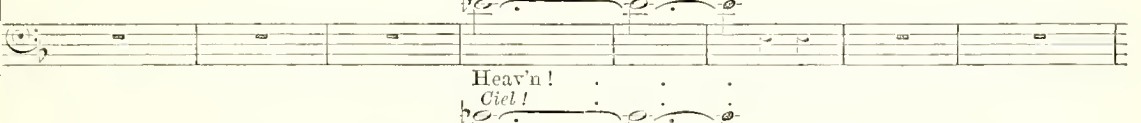
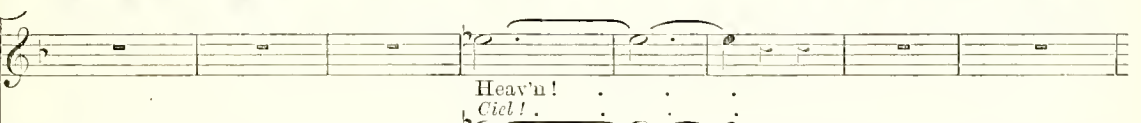
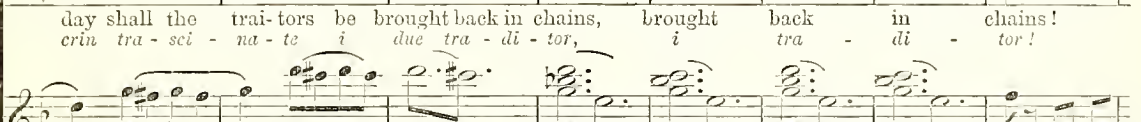
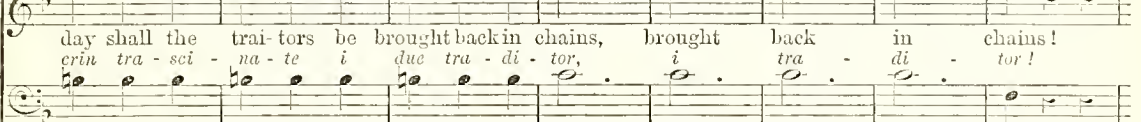
(Exit Walton.)



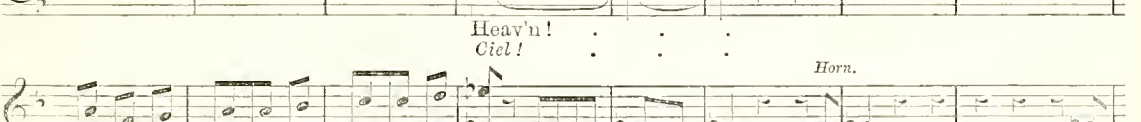
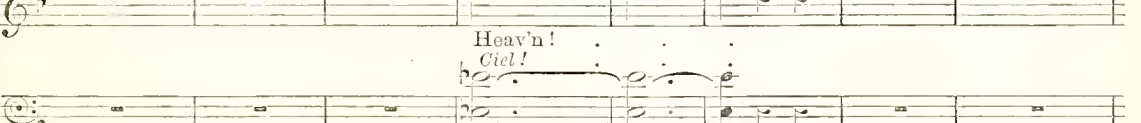
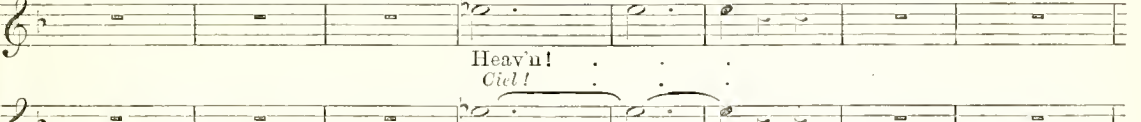
SIR GEORGE.



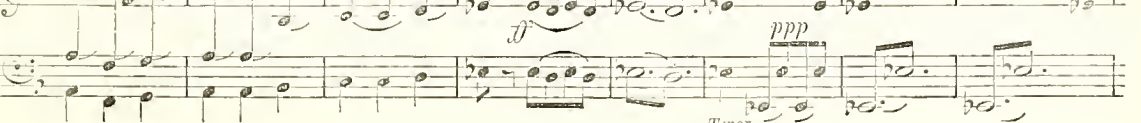
TREBLE and ALTO.



(All perceive the madness of Elvira.)



Horn.



Tenor.

ELVIRA (*sorrowfully*).

The mai - - -  
La da - - -

*Vlms.**Bassoons sustain.*

den of Ar - - thur -  
ma d'Ar - tu - - ro!

She's pal - - lid and sor - row -  
La mi - - se - ra è pal - li -

BRUNO with 1st Tenors.

She's pal - - lid and sor - row -  
La mi - - se - ra è pal - li -

RICHARD, WALTON, and SIR GEORGE, with the Basses.

She's pal - - lid and sor - row -  
La mi - - se - ra è pal - li -

*Obs. & Cls.*

Was veill'd for a bri - - dal!  
E in bian - - co ve - la - - ta!

- ful.  
- da,

She's trem - -  
E im - mo - -

- ful.  
- da,

She's trem - -  
E im - mo - -

- ful,  
- da,

She's trem - -  
E im - mo - -



He saith, fond - ly sigh -  
La guar - da e so - spi -

- bling and mo - tion - less!  
- bi - le e squal - li - da!

- bling and mo - tion - less!  
- bi - le e squal - li - da!

- mg: "the mo - - ments are fly - - ing;" Am I  
- ra, sua spo - - sa la chia - - ma, El - vi -

not that mai - - den? Am I . . . not El - vi - ra?  
- ra è la du - ma? Non so . . . no più El - vi - ra,  
4 Horns & Bassoons.

Who was it?  
La du - ma?

Oh Arthur!  
Ar - tu - ro!

Heav'n!  
Ciel!

Heav'n!  
Ciel!

Heav'n!  
Ciel!

(despairingly).

No, A las!  
hi mē!

Heav'n!  
Ciel!

Heav'n!  
Ciel!

Heav'n!  
Ciel!

Obs. & Cls.  
*f*

*pp*  
Strings, Trombones, etc.

El - vi - ra, . . . what say'st thou?  
El - vi - ra, . . . che di ci?

El - vi - ra, . . . what say'st thou?  
El - vi - ra, . . . che di ci?

El - vi - ra, . . . what say'st thou?  
El - vi - ra, . . . che di ci?

*p* *pp*  
*sf* *sf*

(with desperation.)

El - vi - ra?  
Io El - vi - ra?

No!  
No!

*pp* *pp*  
*sf* *p*

## ELVIRA.

No!  
No!A - rouse . . . thee, . . . El - vi - - - ra!  
Ti scuò . . . ti, . . . o El - ri - - - ra!A - rouse . . . thee, . . . El - vi - - - ra!  
Ti scuò . . . ti, . . . o El - ri - - - ra!A - rouse . . . thee, . . . El - vi - - - ra!  
Ti scuò . . . ti, . . . o El - ri - - - ra!Her sen - - - ses . . . are fled!  
De - men - - - te . . . vi - rrà,Her sen - - - ses . . . are fled!  
De - men - - - te . . . vi - rrà.Her sen - - - ses . . . are fled!  
De - men - - - te . . . vi - rrà,



her sen - ses are fled!  
de - men - te vi - vrà,

*sf* *pp*

Of grief she will die!  
Do - len - te mor - rà!

*sf* *pp*

ELVIRA (*out of her senses, imagines she sees Arthur*).

My Ar - - thur!  
Ar - tu - - ro!

oh re - turn thou! for - sake  
tu ri - tor - - ni, t'ap - pres -

me no more, . . . no  
- sa, an - - cor, . . . an -

more! . . . be - lov'd . . . one, Ah, come!  
- cor. . . . ah, vie . . . ni! ah vie - ni!

## No. 11.

## QUARTET AND CHORUS.—"O COME, BELOV'D ONE."

*Larghetto maestoso. ELVIRA. (To be sung with all the fervour of happiness.)*

VOICE.

Oh come, be - lov'd one, before the al - tar, The hands we  
 Oh vie - ni al tem - pio, fe - de - le Ar - tu - ro, E - ter - na

PIANO.

*pp sotto voce.**Horns & Strings pizz.*

pligh - ted . . . be there n - ni - ted, Our hearts de - ligh - ted shall part no  
 fe - de, . . . mio ben, ti giu - ro, Com'og - gi è pu - ro sem - pre a - vrò il

more, ah! . . . come there, I'm thine for e - ver - more, come, life or .  
 cor, ah! . . . vie - ni, con te vi - vrò d'a - mor, d'a - mor mor - -

*Obs. & Bassoons.*

death!

*rd. BRUNO.*

Have mer - cy, Heav'n!

RICHARD. Oh ciel pie - tà!

SIR GEORGE.

What grief to hear how her sad spi - rit waileth, Oh heav'n - ly  
 Oh come ho l'a - ni - ma tri - sta e do - len - te, U - den - do i

TREBLE and ALTO.

What grief to hear how her sad . . . spi - rit  
 Oh co - me ho l'a - ni - ma tri - sta e do -

Have mer - cy, Heav'n!

TENOR. Oh ciel pie - tà!

What grief to  
 Oh come ho

Have mer - cy, Heav'n!

BASS. Oh ciel pie - tà!



- lov'd one, oh be-lov'd one, I am thine.  
 - ten - to, ah mio be - ne, vie - ni a me!

What grief to hear how her sad spi - rit wai - leth,  
 Oh com' ho l'a : ni - ma tri - sta c do - len - te!

jus - tice, thy shaft ne'er fai - - - - - leth! Be he accurs'd for e - ver -  
 pian - ti dell' in - no - cen - - - - - te, Sia sem-pre in-fa-me il tra - di -

wai - leth, Heav'n, on his per - fi - dy thy vengeance pour, Be he accurs'd for e - ver -  
 - len - te, Oh co - me per - fi - do fu il tra - di - tor, Sia sem-pre in-fa-me il tra - di -

hear how her sad spi - rit wai - leth, Heav'n, send her jus-tice!  
 l'a - ni - ma tri - sta c do - len - te, tri - sta c do - len - te!

What grief to hear how her sad spi - rit wai - leth!  
 Oh co - me ho l'a - ni - ma tri - sta c do - len - te!

*cresc.* *p*

Oh come, be-lov'd one be - fore the  
 Ah vie - ni al tem - pio, fe - de - le Ar -  
*sotto voce.*

Look, she is dreaming!  
 Si cre-de all' a - ra!

more, Whose false - hood thus doth her heart de - plore!  
 - tor, Che in-tan - te pe - ne la - scia quel cor!

more, Whose false - hood thus doth her heart de - plore!  
 - tor, Che in-tan - te pe - ne la - scia quel cor!

Send jus - tice, Hea - ven! thy shaft ne'er  
 Oh co - me ho l'al - ma *pp* lus - sa c do -

Look, she is dreaming!  
 Si cre-de all' a - ra!

*pp sempre.*

al - tar, The hands we pligh - ted, be there u -  
tu - ro, E - ter - na fe - de, mio ben, ti

She's at the al-tar, thinks but of Arthur  
giu - ra ad Ar - tu - ro, el - la sì jì - da,  
RICHARD and SIR GEORGE.

She's at the al-tar, thinks but of Arthur,  
Giu - ra ad Ar - tu - ro, el - la sì jì - da,

fai - leth, Send jus - tice, Hea - ven, thy shaft ne'er  
cen - te, U - den - do i pian - ti deliv' in - no -

She's at the al-tar, thinks but of Arthur,  
Giu - ra ad Ar - tu - ro, el - la sì jì - da,

ni - ted, our hearts de-ligh - ted, shall part no more, Ah!  
giu - ro, com' og - gi è pu - ro, sem-pre a-vrò il cor, Ah!

Ah, the de-ceiver! how could he leave her! Ill-fa-ted flower,  
Ei sì spergiu-ro, el - la sì pu - ra, Ei tra-di - to - re,

Ah, the de-ceiver! how could he leave her! Ill-fa-ted flower,  
Ei sì spergiu-ro, el - la sì pu - ra, Ei tra-di - to - re,

fai - leth, The trai - tor e - ver we shall ab - hor, He whose false - hood  
cen - te, Oh co - me cru - do fu il tra - di - tor, Che in tan - tu

Ah, the de-ceiver! how could he leave her! Ill-fa-ted flower,  
Ei sì spergiu-ro, el - la sì pu - ra, Ei tra-di - to - re,

Sra.....



come then, I'm thine for e-ver-more, come life or . . death. Ah!  
*rie - ni can te vi - rro d'a - mor, d'a-mor mor - ro, ah!*

torn from her bow-er, nought can re-store thee evermore!  
*mi - se - ra ji-glia, mor - ra d'a - mor, oh tra-di-tor!*

RICHARD.  
 torn from her bow-er, nought can re-store, nought can re-store her joy for e-vermore!  
*mi - se - ra ji-glia, mor - ra d'a - mor, mor - ra d'a - mor, d'a-mor, oh tra-di-tor!*

SIR GEORGE.  
 torn from her bow-er, nought can re-store, nought can re-store her joy for e-vermore!  
*mi - se - ra ji-glia, mor - ra d'a - mor, mor - ra d'a - mor, d'a - mor, oh tra-di-tor!*

thus doth her heart, her heart de-plore, her heart de-plore.  
*pe - na la - scio, la - scio quel cor, . . la - scio quel cor.*

torn from her bow-er, nought can re-store thee evermore!  
*mi - se - ra ji-glia, mor - ri d'a - mor, oh tra-di-tor!*

*Sra. . . . .*

come . . then, my Ar-thur, oh come, ah  
*rie - ni, t'af-fret ta o Ar - tu - ro, ah!*

Look, she is dreaming she's at the al-tar,  
*Oh come ho l'al-ma tri-sta e do - len - te,*

What grief to hear her, ah, how she waileth, Heav'n send her jus-tice, thy shaft ne'er faileth,  
*Oh co-me ho l'al-ma tri-sta e do - len - te, u - den - do i pian-ti dell' in - no - cen - te,*

What grief to hear her, ah, how she waileth, Heav'n send her jus-tice, thy shaft ne'er faileth,  
*Dio di cle - men - za, t'off-ro mia vi - ta, se all' in - no - cen - za gio - vi d'a - i - ta,*

What grief to hear her, ah, how she waileth, Heav'n send her jus-tice, thy shaft ne'er faileth,  
*Si cre-de all' a - ra, giu-ra ad Ar - tu - ro, el - la si gi - du, ci si sper - giu - ro,*

Look, she is dreaming she's at the al-tar,  
*Oh come ho l'al-ma tri-sta e do - len - te,*



come - then, oh come - then to me, ah!  
 vie - ni, ah vie - ni a me, ah!

Look, she is dreaming  
*u - den-do i pian-ti*

she's at the al-tar!  
*dell' in-no-cen-te!*

Heav'n send thy jus-tice, heav'n send thy jus-tice, yes, send thy justice and com-fort this  
*oh co-me cru-do, fu il tra-di-to-re, sì, più la miro ho più do-glia pro-*

Heav'n send thy jus-tice, heav'n send thy jus-tice, yes, send thy jus-tice up-on the vile  
*deh, sii cle-men-te, a un pu-re co-re, sì, la mia pre-ce pie-to-sa e pro-*

Heav'n send thy jus-tice, heav'n send thy jus-tice on the vile trai-tor, on  
*el-la sì pu-ra, ei tra-di-to-re, mi-se-ra fi-glia, mor-*

Look, she is dreaming  
*u - den-do i pian-ti*

she's at the al-tar!  
*dell' in-no-cen-te!*

come then, I'm thine, come life or  
 vie - ni Ar - tur, vi - rò d'a -

oh the de-cei-ver, how could he leave her?  
*oh co-me cru-do, fu il tra-di-to-re,*

mai-den, whom for e-ver my heart must a-dore, send thy jus-tice, and com-fort the  
*- fon-da, e più l'al-ma ac-cen-de in a-mor, ma più av-vam-pa tre-men-do il fu-*

trai-tor, whom for e-ver her heart will de-plore, send thy jus-tice up-on the vile  
*- fon-da, che a te vien sul so-spir del do-lor, tu cle-men-te con-so-la, o Si-*

him whom she will e'er de-  
 - rà d'a - mor, mor - rà d'a -

oh the de-cei-ver, how could he leave her?  
*oh co-me cru-do, fu il tra-di-to-re,*

death, I'm on - ly thine, love, I'm  
mor, mor - ro d'a - mo *pp* re, re, d'a -

ill - fa - ted flow'r, torn from her bow - er,  
fu il tra - di - tor, che in - tan - te pe - ne,

mai - den, Ah, whom for e - ver, for e - ver my heart must a -  
ro - re, con - tro chi tan - to, chi tan - to ben m'in - vo -

trai - tor, whom for . . . e - ver, for e - ver her heart will de -  
gno - re, per la . . . ver, gin, cui l'em-pio, cui l'em-pio in-mo -

plore, oh send her com - fort, the  
mor, mor - ra d'a - mo *pp* re, re, d'a -

ill - fa - ted flow'r, torn from her bow - er,  
fu il tra - di - tor, che in - tan - te pe - ne, *pp*

on - ly thine! Ah . . . come then, my Ar - thur, oh  
mor - ro. Ah . . . vie - ni, t'af-fret - ta, o Ar -

ill-fa-ted flow'r, torn from her bower, Look, she is dreaming  
lascio quel cor, oh tra-di-to-re! oh co-me ho l'al-ma

dore, whom for e-ver my heart must a - dore, What grief to hear her, ah how she walleth,  
to, tan - to ben, tanto ben m'in - vo - to, Oh co-me ho l'al-ma, tri-sta e do-len - te,

plore, whom for e-ver her heart will de - plore! What grief to hear her, ah how she walleth,  
to, tu con-so-la, con-so-la o Si - gnor. Dio di cle-men-za, t'af-fra mia vi - tu,

hap - less maid! What grief to hear her, ah how she walleth,  
mor, mor - ra. Si cre-de all'a-ra, giu-ra ad Ar-tu-ro,

ill-fa-ted flow'r, torn from her bower, Look, she is dreaming  
lascio quel cor, oh tra-di-to-re! oh co-me ho l'al-ma



come, Ah! come then, oh come then to  
 - tu - ro, ah! - nie, ah - nie - ni a

she's at the al-tar, look, she is dream-ing  
 tri-sta e do - len - te, u - den-do i pian - ti,

Heav'n send thy justice, thy shaft ne'er faileth, heav'n send thy justice, heav'n send thy justice,  
 u - den-do i pian-ti, dell' in - no - cen - te, oh co - me cru-do, fuil tra - di - to - re,

Heav'n send thy justice, thy shaft ne'er faileth, heav'n send thy justice, heav'n send thy justice,  
 se all' in - no - cen - za, gio - ri d'a - i - ta, deh, sii cle-men-te, a un pu-ro co - re,

Heav'n send thy justice, thy shaft ne'er faileth, heav'n send thy justice, heav'n send thy justice,  
 el - la si fi - da, ei si sper - giu - ro, el - la si pu - ra, ci tra - di - to - re,

she's at the al-tar, look, she is dream-ing,  
 tri-sta e do - len - te, u - den-do i pian - ti,

me, ah! come then, I'm  
 me! ah! - nie, Ar

she's at the al-tar, ah, the de - cei-ver,  
 dell' in - no - cen - te, oh co - me cru-do,

yes, send thy jus-tice and comfort the mai - den, whom for e - ver my heart must a -  
 si, più la miro ho più do - gliu pro - fon - da, e più l'al - ma s'ac - cen - de in a -

yes, send thy jus-tice up - on the vile trai - tor, who for e - ver her heart will de -  
 si, la mia pre - ce pie - to - sa e pro - fon - da, che a te vien sui so - spir del do -

She, hapless maiden, on him whom  
 mi - se - ra fi - glia, mor rà d'u

she's at the al-tar, ah, the de - cei-ver,  
 dell' in - no - cen - te, oh co - me cru-do,



thine, come life or death, I'm on - ly thine, love, I'm  
 - tur, vi - rro d'a - mor, mor - ra d'a - mo - re, mor

how could he leave her?  
*fu il tradi - to - re,*

Ill-fated flow'r,  
*fu il tradi - tor,*

torn from her bower,  
*che in tan - te pe - ne*

- dore, send thy justice and comfort the mai - den, ah, whom for e - ver, for e-ver my heart must a -  
 - mor, *ma più av-vampa tremendo il fu - ro - re* con - tro chi tan - to, chi tan - to ben m'in-ro -

- plore, send thy justice up - on the vile trai - tor, whom for e - ver, for e-ver her heart will de -  
 - tor, *tu clemen-te con-sola, o Si - gno - re,* per la ver - giu cui l'empio, cui l'empio im-mo -

she will e'er de - plore, oh send her com - fort, the  
 - mor, mor - ra d'a - mor, mor - ra d'a - mo - re, d'a -

how could he leave her?  
*fu il tradi - to - re,*

Ill-fated flow'r,  
*fu il tradi - tor,*

torn from her bower,  
*che in tan - te pe - ne,*

thine, Come, my Arthur! ah, I'm on - ly  
 - ro, vie ni Ar-tu-ro, ah! *dch vie - ni a*

ill - fa-ted flow'r, torn from her bower, nought can restore her  
*la-scio quel cor, mi - se - ra fi-glia, mi - se - ra fi-glia,*

- dore, whom for e-ver my heart must a-dore, to her, the  
 - to, tan - to ben, tan-to ben m'in-vo - to, d'a - mor, mor

- plore, whom for e-ver her heart will de-plore, whom she for  
 - to, tu con-so - la, con - so - la, Si - gno - re, d'a - mor, mor

hap - less maid! his love she  
 - mor, mor - ra d'a - mor, mor

ill - fa-ted flow'r, torn from her bower, nought can restore her,  
*la-scio quel cor, mi - se - ra fi-glia, mi - se - ra fi-glia,*

thine, . . . come life or death, I'm thine a -  
 me . . . vi - rro d'a - mor, d'a mor, d'a -

for e-vermore, ah  
 mor-rù d'a-mor, mor rù

maid that I  
 rù d'a - mor,

e - ver will  
 rù d'a mor,

e ver will  
 rù d'a mor,

for e-vermore, ah  
 mor-rù d'a-mor, si,

lone!  
 mor!

no, nought!  
 d'a mor!

a dore!  
 d'a mor!

de plore!  
 d'a mor!

de plore!  
 d'a mor!

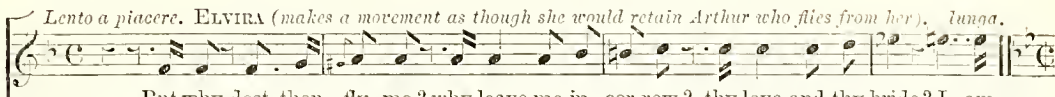
no, nought!  
 d'a mor!

*ppp*


## No. 12.

## END OF FINALE I.—"OH DAY OF LAMENTING."

*Lento a piacere. ELVIRA (makes a movement as though she would retain Arthur who flies from her). lunga.*

VOICE. 

But why dost thou fly me? why leave me in sor-row? thy love and thy bride? I am  
*Ma tu giù mi jug-gi, cru-de-le, ab-ban-do-ni chi tan-to t'a-mò, ah cru-*

PIANO. 

*col canto.*

*Allegro vivace.*

lone! : : What  
 - del! : : Qual  
 BRUNO.

Oh day of la-men-ting!  
*Ahi du-ra scia-gu-ra,*

RICHARD.

Oh day of la-men-ting! Oh day of la-men-ting, of  
*Ahi du-ra scia-gu-ra, ahi lut-to e do-lo-re, ahi*

SIR GEORGE.

Oh day of la-men-ting! Oh day of la-men-ting, of  
*Ahi du-ra scia-gu-ra, ahi lut-to e do-lo-re, ahi*

CHORUS.

Oh day of la-men-ting!  
*Ahi du-ra scia-gu-ra,*

Oh day of la-men-ting!  
*Ahi du-ra scia-gu-ra,*

WALTON with the Bass.

Oh day of la-men-ting! Oh day of la-men-ting, of  
*Ahi du-ra scia-gu-ra, ahi lut-to e do-lo-re, ahi*

*Allegro vivace. J = 169.*



*Tutti (Triangle added).*



fe - ver is ra - ging . . with - in me? De -  
 feb - bre ro - ra - ce . . m'uc - ci - de, Mi

Day of woe, day . . of sor - row!  
 ah! do - lor, el - la pu - ra!  
 RICHARD and SIR GEORGE.

mour-ning and woe, ah, . . . So young and . . . so  
 lu - to e do - lor, ah! . . . Si bel - la, . . . si

What a day of . . la - men - ting!  
 ah si, el - la . . si pu - ra!

What a day of . . la - men - ting!  
 ah si, el - la . . si pu - ra!

mour-ning and woe, ah, . . . So young and . . . so  
 lu - to e do - lor, ah! . . . Si bel - la, . . . si

- you - - - ring flames . . con - sume me!  
*sfa* - - - ce, ah! . . qual . . fiam - ma,

day of woe! but we will a - venge her! . .  
 ah! do - lor! Ah! sia ma - le - det - ta! . .

ten - der for an - guish to rend her . . Ah! but we will a -  
 pu - ra del ciel cre - a - tu - ra. . . Ah!, ah!, a - vrà ven -

day . . of woe, but we will a - venge her, . .  
 ah! . . do - lor! Ah! sia ma - le - det - ta, . .

day of woe, but we will a - venge her, . .  
 ah! . . do - lor! Ah! sia ma - le - det - ta, . .

ten - der for an - guish to rend her, . . Ah! but we will a -  
 pu - ra del ciel cre - a - tu - ra. . . Ah!, ah!, a - vrà ven -

ah! . . . what tor - tures ap - pal -  
 ah! . . . qual i - ra m'av - ram -

yea, we spurn the trai - tors! . . . yea, we swear we will a -  
 sì, la cop-pia re - a, . . . sì, la fi-glia a - vrà ven -

- venge her, . . . yea, we spurn the trai - tors! . . . yea,  
 - det - ta! . . . sì, a - vrà ven - det - ta! . . . sì,

yea, we spurn the trai - tors! . . . yea, we swear we will a -  
 sì, la cop-pia re - a, . . . sì, la fi-glia a - vrà ven -

yea, we spurn the trai - tors! . . . yea, we swear we will a -  
 sì, la cop-pia re - a, . . . sì, la fi-glia a - vrà ven -

- venge her, . . . yea, we spurn the trai - tors! . . . yea,  
 - det - ta! . . . sì, a - vrà ven - det - ta! . . . sì,

*sf*

- ling! Dark phan - toms de - ride me, diu ter - rors di -  
 - pa! Fan - ta - smi per - ver - sì, fug - gi - te di -

- venge thee, He shall not de - ride her, if sor - row be -  
 - det - ta, An - drà ma - le - det - ta, la cop - pia fug -

for e - ver more, . . . the trai - tors!  
 ven - det - ta a - vrà, . . . ven - det - ta!

- venge thee, He shall not de - ride her, if sor - row be -  
 - det - ta, an - drà ma - le - det - ta, la cop - pia fug -

- venge thee, He shall not de - ride her, if sor - row be -  
 - det - ta, an - drà ma - le - det - ta, la cop - pia fug -

for e - ver more, . . . the trai - tors!  
 ven - det - ta a - vrà, . . . ven - det - ta!

*sf*

vide me, Now hope is no more, and Heav'n clouded o'er! ah!  
 sper si, o in tan-to fu-ror sbra-na-te-mi il cor, si,

tide her, My vengeance is sure, his life-blood I'll pour, yea,  
 gen te, ven-det-ta ca-drà sul vil tra-di-tor, si,

The trai-tor, his life-blood I will pour, yea,  
 ven-det-ta, a-vrà ven-det-ta a-vrà, si,

tide her, Our vengeance is sure, his life-blood we'll pour, yea,  
 gen te, ven-det-ta ca-drà sul vil tra-di-tor, si,

tide her, Our vengeance is sure, his life-blood we'll pour, yea,  
 gen te, ven-det-ta ca-drà sul vil tra-di-tor, si,

The trai-tor, his life-blood we will pour, yea,  
 ven-det-ta a-vrà, ven-det-ta a-vrà, si,

What Qual

May hor-ror and darkness, and e-vil o'er-take them, May Heav'n and its  
 Non ca-sa, non spiag-gia rac-col-gai fug-gen-ti, In o-dio del

May hor-ror and darkness, and e-vil o'er-take them, May Heav'n and its  
 Non ca-sa, non spiag-gia rac-col-gai fug-gen-ti, In o-dio del

May hor-ror and darkness, and e-vil o'er-take them, May Heav'n and its  
 Non ca-sa, non spiag-gia rac-col-gai fug-gen-ti, In o-dio del

May hor-ror and darkness, and e-vil o'er-take them, May Heav'n and its  
 Non ca-sa, non spiag-gia rac-col-gai fug-gen-ti, In o-dio del



fe - - ver is ra - ging,  
feb - - bre mi sfa - ce,

mer - cy for e - ver for - sake them, On earth be their names and their crime e - ver hate - ful, Ab -  
cie - lo, in o - dio ai vi - ren - ti, Bat - tu - ti dai ven - ti, da or - ren - de tem - pe - ste, Le o -

mer - cy for e - ver for - sake them, On earth be their names and their crime e - ver hate - ful, Ab -  
cie - lo, in o - dio ai vi - ren - ti, Bat - tu - ti dai ven - ti, da or - ren - de tem - pe - ste, Le o -

sor - - row o'er - take them,  
bel - - la, sì pu - ra,

mer - cy for e - ver for - sake them, On earth be their names and their crime e - ver hate - ful, Ab -  
cie - lo, in o - dio ai vi - ren - ti, Bat - tu - ti dai ven - ti, da or - ren - de tem - pe - ste, Le o -

mer - cy for e - ver for - sake them, On earth be their names and their crime e - ver hate - ful, Ab -  
cie - lo, in o - dio ai vi - ren - ti, Bat - tu - ti dai ven - ti, da or - ren - de tem - pe - ste, Le o -

is ra - ging with - in me?  
qual flam - ma m'ar - ram - pa!

What phantoms de -  
Fan - ta - smi per -

- hor'd be his false-hood by all e - ver - more,  
- dia - te lor te - ste non pos - san po - sar,

In want and in sor - row on earth may ye  
Er - ran - ti, pian - gen - ti, in or - ri - da

- hor'd be his false-hood by all e - ver - more,  
- dia - te lor te - ste non pos - san po - sar,

In want and in sor - row on earth may ye  
Er - ran - ti, pian - gen - ti, in or - ri - da

May Heav'n ne'er for - give them,  
del ciel cre - a - tu - ra,

In want and in  
O - gnor ma - le -

- hor'd be his false-hood by all e - ver - more,  
- dia - te lor te - ste non pos - san po - sar,

In want and in sor - row on earth may ye  
Er - ran - ti, pian - gen - ti, in or - ri - da

- hor'd be his false-hood by all e - ver - more,  
- dia - te lor te - ste non pos - san po - sar,

In want and in sor - row on earth may ye  
Er - ran - ti, pian - gen - ti, in or - ri - da

ride me, what ter - rors di - vide me, Now  
 ver, si, fu - gi - te di - sper - si, o in

wan - der, Nor rest may ye find in the dim regions yon - der, Ac - curs'd and be - rept of  
 guer - ra, Col cie - lo e la ter - ra, il mar, gli e - le - men - ti, O - gnor ma - le - det - ti in

wan - der, Nor rest may ye find in the dim regions yon - der! Ac - curs'd and be - rept of  
 guer - ra, Col cie - lo e la ter - ra, il mar, gli e - le - men - ti, O - gnor ma - le - det - ti in

sor - row, ac - curs'd be for e - ver, ac -  
 det - ta, in vi - ta ed in mor - te, in

wan - der, Nor rest may ye find in the dim regions yon - der! Ac - curs'd and be - rept of  
 guer - ra, Col cie - lo e la ter - ra, il mar, gli e - le - men - ti, O - gnor ma - le - det - ti in

wan - der, Nor rest may ye find in the dim regions yon - der! Ac - curs'd and be - rept of  
 guer - ra, Col cie - lo e la ter - ra, il mar, gli e - le - men - ti, O - gnor ma - le - det - ti in

*sf* *pp* *cresc.*

*sf* *sf* *sf*

hope is no more, and Heav'n clouded o'er, now hope  
 tan - to fu - ror sbra - na - te - mi il cor, il cor,

hope be ye e - ver more, yes, be - rept of hope  
 vi - ta ed in mor - te e - ter - na lor sor - te e - ter -

hope be ye e - ver more, In shame and in mourning, mid ha - tred and  
 vi - ta ed in mor - te o - gnor, In vi - ta ed in mor - te, sia e - ter - na lor

curs'd be ye e - ver more, yes, be - rept of hope  
 vi - ta ed in mor - te e - ter - na lor sor - te, e - ter -

hope be ye e - ver more, yes, be - rept of hope,  
 vi - ta ed in mor - te e - ter - na lor sor - te, e - ter -

hope be ye e - ver more, In shame and in mourning, mid ha - tred and  
 vi - ta ed in mor - te o - gnor, In vi - ta ed in mor - te, sia e - ter - na lor

*sf* *p* *f* *p* *f*



now hope is no more, and Heav'n . . . clouded o'er. . . ah,  
 in tan - to fu - ror sbra - na - te - mi il cor . . . sbra -

be ye both e - ver - more be - reft, . . . of all hope . . . be ye  
 no il pe - nar, e - ter - na lor sor - te, e -

scor - ning, your false - hood de - plore, 'mid ha - tred and scor - ning, your falsehood de -  
 sor - te, e - ter - no il pe - nar, sia e - ter - na lor sor - te, e - ter - no il pe -

be e - ver - more, be - reft . . . of all hope . . . be ye  
 no, e - ter - no il pe - nar, e - ter - na lor sor - te, e -

of hope be e - ver - more be - reft, . . . of all hope . . . be ye  
 no, si, e - ter - no il pe - nar, e - ter - na lor sor - te, e -

scor - ning, your false - hood de - plore, 'mid ha - tred and scor - ning, your falsehood de -  
 sor - te, e - ter - no il pe - nar, sia e - ter - na lor sor - te, e - ter - no il pe -

*p* *f* *sf*

Heav'n cloud-ed o'er,  
 - na - te - mi il cor, hope is no more, hope is no more, . . .  
 ah si, sbra - na - te - mi, sbra - na . . .

both e - ver - more, 'mid shame and scorning, and be - reft of hope, your false - hood  
 - ter - no il pe - nar, e - ter - no sia, sia il pe - nar, e - ter - no, e - ter - no, e -

- plore, 'mid shame and scor - ning, and be - reft of hope your false - hood  
 nar, e - ter - no sia il pe - nar, e - ter - no sia il pe - nar, e

both e - ver - more, be - reft of ev - ry hope, your false - hood  
 - ter - no il pe - nar, e - ter - no sia, sia il pe - nar, e

both e - ver - more, 'mid shame and scorning, and be - reft of hope, your false - hood  
 - ter - no il pe - nar, e - ter - no sia, sia il pe - nar, e - ter - no, e - ter - no, e -

- plore, 'mid shame and scor - ning, and be - reft of hope your false - hood  
 - nar, e - ter - no sia il pe - nar, e - ter - no sia il pe - nar, e

*sf* *cresc.* *sf* *sf*



ah, no more! What fe-ver is ra-  
 te - - mi il cor, Qual feb - bre vo - ra - -

ye-ter shall de-plore! Yea, I'll a - venge  
 - - no il pe - nar! Ahi! ma - le - det - -

ye-ter shall de-plore! Oh day  
 - - no il pe - nar! Ahi! lut - -

ye-ter shall de-plore! Yea, we'll a - venge  
 - - no il pe - nar! Ahi! ma - le - det - -

ye-ter shall de-plore! Yea, we'll a - venge  
 - - no il pe - nar! Ahi! ma - le - det - -

ye-ter shall de-plore! Oh day  
 - - no il pe - nar! Ahi! lut - -

*Sva*

ging, is ra - ging with - in me, . . what phan - toms  
 ce, qual feb - bre ro - ra - ce . . m'uc - ci - de,

her! trai - tor, I will . . a - venge her,  
 ta, ah! si, el - la . . si pu - ra,

of la - men-ting, of mourning and woe, ah . . So  
 to e do - to - re, ahi! lut - to e do - lor, ahi! Si

her! trai - tor, we will . . a - venge her,  
 ta, ah! si, el - la . . si pu - ra,

her! trai - tor, we will . . a - venge her,  
 ta, ah! si, el - la . . si pu - ra,

of la - men-ting, of mourning and woe, ah . . So  
 to e do - to - re, ahi! lut - to e do - lor, ahi! Si

*sf* *sf*

de - ride me, ah : : what  
mi sfa - ce, ah, : : qual

day of woe! but we will a -  
ahi! do - lor! ahi! sia ma - le -

young and : : so ten - der, for an - guish to rend her, : : ah!  
bel - la, : : sì pu - ra del ciel cre - a - tu - ra, : : ahi!

day of woe! but we will a -  
ahi! do - lor, ahi! sia ma - le -

day of woe! but we will a -  
ahi! do - lor, ahi! sia ma - le -

young and : : so ten - der, for an - guish to rend her, : : ah!  
bel - la, : : sì pu - ra del ciel cre - a - tu - ra, : : ahi!

*sf*

phan - toms, they de - ride me,  
fiam ma, ah, : : qual i - ra,

- venge her, : : yea, we spurn the trai - - tor, : :  
- det ta, : : ah! la cop - pia re - a, : :

but we will a - venge her, : : yea, we spurn the  
ahi! a - vrà ren - det ta, : : sì, a - vrà ren -

- venge her, : : yea, we spurn the trai - - tor, : :  
- det ta, : : ah! la cop - pia re - a, : :

- venge her, : : yea, we spurn the trai - - tor, : :  
- det ta, : : ah! la cop - pia re - a, : :

but we will a - venge her, : : yea, we spurn the  
ahi! a - vrà ren - det ta, : : sì, a - vrà ren -

*sf*

flames . . . con - sume me, dark phan - toms de -  
 m'av . . . ram pa, fan - ta smi per -

yea, we swear we will a - venge thee, he shall not de -  
 si, la fi-glia a - vrà ven - det - ta, an - drà ma - le -

trai - tor, . . . yea, for e-ver - more, . . .  
 det - ta, si, ven-det-ta a - vrà, . . .

yea, we swear we will a - venge thee, he shall not de -  
 si, la fi-glia a - vrà ven - det - ta, an - drà ma - le -

yea, we swear we will a - venge thee, he shall not de -  
 si, la fi-glia a - vrà ven - det - ta, an - drà ma - le -

trai - tor, . . . yea, for e-ver - more, . . .  
 det - ta, si, ven-det-ta a - vrà, . . .

*sf*

*ff* ride me, dim ter - rors di - vide me, now  
 ver - si, fug - gi - te di - sper - si, o in

*ff* ride her, if sor - row be - tide her, my  
 det ta, la cop - pia fug - gen te, ven -

the trai - tor, the trai - tor,  
 ven-det ta, ta,

*ff* ride her, if sor - row be - tide her, my  
 det ta, la cop - pia fug - gen te, ven -

*ff* ride her, if sor - row be - tide her, my  
 det ta, la cop - pia fug - gen te, ven -

the trai - tor, the trai - tor,  
 ven-det ta, ta,

*sf*



hope is no more, and Heav'n clouded o'er, Ah,  
 tan - to fu - ror sbra - na - te - mi il cor, sì!

ven - geance is sure, his life - blood I'll pour, Yea,  
 - - det - ta ca - drà, sul vil tra - di - tor, sì!

his life - blood I will pour, Yea,  
 a - vrà, ven - det - ta a - vrà, sì!

ven - geance is sure, his life - blood we'll pour, Yea,  
 - - det - ta ca - drà, sul vil tra - di - tor, sì!

ven - geance is sure, his life - blood we'll pour, Yea,  
 - - det - ta ca - drà, sul vil tra - di - tor, sì!

his life - blood we will pour, Yea,  
 a - vrà, ven - det - ta a - vrà, sì!

*f* *sf* *sf* *sf*

May hor - ror and dark - ness, and e - vil o'er -  
 Non ca - sa, non spiag - già rac - col - ga i fug -

May hor - ror and dark - ness, and e - vil o'er -  
 Non ca - sa, non spiag - già rac - col - ga i fug -

May hor - ror and dark - ness, and e - vil o'er -  
 Non ca - sa, non spiag - già rac - col - ga i fug -

May hor - ror and dark - ness, and e - vil o'er -  
 Non ca - sa, non spiag - già rac - col - ga i fug -

*sf* *sf* *sf* *sf* *sf* *sf* *f*

What fe - - - ver is ra - - - ging,  
Qual feb - - - bre mi sfa - - - cc,

- take them, May Heav'n and its mer - cy for e - ver for - sake them, On  
- gen - ti, In o - dio del cie - lo, in o - dio, ai vi - ven - ti, Bat -

- take them, May Heav'n and its mer - cy for e - ver for - sake them, On  
- gen - ti, In o - dio del cie - lo, in o - dio, ai vi - ven - ti, Bat -

May sor - - - row o'er - take them,  
si bel - - - la, si pu - ra,

- take them, May Heav'n and its mer - cy for e - ver for - sake them, On  
- gen - ti, In o - dio del cie - lo, in o - dio, ai vi - ven - ti, Bat -

- take them, May Heav'n and its mer - cy for e - ver for - sake them, On  
- gen - ti, In o - dio del cie - lo, in o - dio, ai vi - ven - ti, Bat -

is ra - - -  
qual jam - - -

earth be their names and their crime e - ver hate - ful, Ab - hor'd be their false - hood by  
- tu - ti dai ven - ti, da or - ren - de tem - pe - ste, Le o - dia - te lor tes - te non

earth be their names and their crime e - ver hate - ful, Ab - hor'd be their false - hood by  
- tu - ti dai ven - ti, da or - ren - de tem - pe - ste, Le o - dia - te lor tes - te non

May Hea - - -  
Del ciel

earth be their name and their crime e - ver hate - ful, Ab - hor'd be their false - hood by  
- tu - ti dai ven - ti, da or - ren - de tem - pe - ste, Le o - dia - te lor tes - te non

earth be their name and their crime e - ver hate - ful, Ab - hor'd be their false - hood by  
- tu - ti dai ven - ti, da or - ren - de tem - pe - ste, Le o - dia - te lor tes - te non

ging with - in me, what phan - toms de -  
ma m'av-ram - pa, fan - ta - smi per -

all e - ver-more, In want and in sor - row on earth may ye  
pos - san po - sar, Er - ran - ti, pian - gen - ti, in or - ri - da

all e - ver-more, In want and in sor - row on earth may ye  
pos - san po - sar, Er - ran - ti, pian - gen - ti, in or - ri - da

ven for - sake them, In want and in  
cre - a - tu - ra, O - gnor ma - le -

all e - ver-more, In want and in sor - row on earth may ye  
pos - san po - sar, Er - ran - ti, pian - gen - ti, in or - ri - da

all e - ver-more, In want and in sor - row on earth may ye  
pos - san po - sar, Er - ran - ti, pian - gen - ti, in or - ri - da

*pp* *sf*

ride me, what ter - rors di - vide me,  
ver - si, fug - gi - te di - sper - si,

wan - der, Nor rest may ye find in the dim re - gion yon - der, Ac - curs'd and be -  
guer - ra, Col cie - lo e la ter - ra, il mar, gli e - le - men - ti, O - gnor ma - le -

wan - der, Nor rest may ye find in the dim re - gion yon - der, Ac - curs'd and be -  
guer - ra, Col cie - lo e la ter - ra, il mar, gli e - le - men - ti, O - gnor ma - le -

sor - row, Ac - curs'd be for e - - - ver,  
det - ta, In vi - ta ed in mor - - - te,

wan - der, Nor rest may ye find in the dim re - gion yon - der, Ac - curs'd and be -  
guer - ra, Col cie - lo e la ter - ra, il mar, gli e - le - men - ti, O - gnor ma - le -

wan - der, Nor rest may ye find in the dim re - gion yon - der, Ac - curs'd and be -  
guer - ra, Col cie - lo e la ter - ra, il mar, gli e - le - men - ti, O - gnor ma - le -

*sf* *pp* *sf* *sf*



now hope is no more, and Heav'n clouded o'er,  
 o in tan - to fu - ror, sbra - na - te - mi il cor,

- reft of hope be ye e - ver more, Yes, be - reft  
 - det - ti in vi - ta ed in mor - te, e ter na lor sor

- reft of hope be ye e - ver more, In shame and in  
 - det - ti in vi - ta ed in mor - te o gnor, in vi - ta ed in

Ac - curs'd be ye e - ver more, Yes, be - reft  
 in vi - ta ed in mor - te, e ter na lor sor

- reft of hope be ye e - ver more, Yes, be - reft  
 - det - ti in vi - ta ed in mor - te, e ter na lor sor

- reft of hope be ye e - ver more, In shame and in  
 - det - ti in vi - ta ed in mor - te o gnor, in vi - ta ed in

*cresc.* *sf* *p* *f*

now hope, now hope is no more, and Heav'n  
 il cor, in tan - to fu - ror sbra - na

of hope be ye both e - ver more, be - reft  
 te, e ter no il pe - nar, e ter

mour - ning, 'mid ha - tred and scor - ning, your false - hood de - plore, 'mid  
 mor - te, sia e - ter - na lor sor - te, e ter - no il pe - nar, sia e

of hope, be e - ver more be - reft  
 te, e ter no, e ter - no il pe - nar, e ter

of hope be ye both e - ver more, be - reft  
 te, e ter no il pe - nar, e ter

mour - ning, 'mid ha - tred and scor - ning, your false - hood de - plore, 'mid  
 mor - te, sia e - ter - na lor sor - te, e ter - no il pe - nar, sia e

*p* *f* *p* *f*

clouded o'er, . . . ah, Heav'n cloud-ed o'er,  
 te-mi il cor, . . . sбра - na - te-mi il cor,

*sf*

of all hope . . . be ye both e-ver-more, 'mid shame and  
 na lor sor . . . te, e-ter-no il pe-nar, e-ter-no

ha-tred and scorning, your falsehood de-plore, 'mid shame and scor-ning  
 ter-na lor sor-te, e-ter-no il pe-nar, e-ter-no sia il pe-

of all hope . . . be ye both e-ver-more,  
 na lor sor . . . te, e-ter-no il pe-nar,

of all hope, . . . be ye both e-ver-more, 'mid shame and  
 na lor sor . . . te, e-ter-no il pe-nar, e-ter-no

ha-tred and scorning your falsehood de-plore, 'mid shame and scor-ning  
 ter-na lor sor-te, e-ter-no il pe-nar, e-ter-no sia il pe-

*sf* *cresc.*

hope is no more, hope is no more, . . . ah no  
 ah si, sбра - na - te-mi, sбра - na - te-mi il

scor-ning, and be-reft of hope, your false-hood ye shall de-  
 sia, sia il pe-nar, e-ter-no, e-ter-no, e-ter-no il pe-

and be-reft of hope, your false-hood ye shall de-  
 nar, e-ter-no sia il pe-nar, e-ter-no, e-ter-no il pe-

be-reft of ev'-ry hope, your false-hood yo shall de-  
 e-ter-no sia, sia il pe-nar, e-ter-no, e-ter-no il pe-

scorning and be-reft of hope, your false-hood ye shall de-  
 sia, sia il pe-nar, e-ter-no, e-ter-no, e-ter-no il pe-

and be-reft of hope, your false-hood ye shall de-  
 nar, e-ter-no sia il pe-nar, e-ter-no, e-ter-no il pe-

*Sva.*

*sf* *sf* *sf* *sf*

more, hope is no more, hope is no more,  
cor, ah sì, sbra - na - te - mi, sbra - na -

- plore, 'mid shame and scor-ning, and be - reft of hope, your false - hood  
- nar, e - ter - no sia, sia il pe - nar, e - ter - no, e - ter - no, e

- plore, 'mid shame and scor-ning, and be - reft of hope, your false - hood  
- nar, e - ter - no sia, sia il pe - nar, e - ter - no, e - ter - no, e

- plore, be - reft of hope, be - reft of ev' - ry hope, your false - hood  
- nar, e - ter - no sia, e - ter - no sia, e - ter - no, e - ter - no, e

*incalz. e string. sempre.* *Sf* *sf*

ah! no more, hope is no more, hope is no  
- te - mi il cor, ah sì, sbra - na - te - mi, sbra -

ye shall de-plore, 'mid shame and scor-ning, and be - reft of hope, your  
- ter no il pe - nar, e - ter - no sia, sia il pe - nar, e - ter - no e -

ye shall de-plore, 'mid shame and scor-ning, and be - reft of hope, your  
- ter no il pe - nar, e - ter - no sia, sia il pe - nar, ah sia il pe -

ye shall de-plore, be - reft of hope, be - reft of ev' - ry hope, your  
- ter no il pe - nar, e - ter - no sia, e - ter - no sì - a il pe -

*Sf* *sf* *f*



more, ah no, ah  
na te, sbra na

false hood ye both  
ter no, e ter

false hood ye shall both de plore, yes, ye  
nar, e ter no sia il pe nar, e ter

false hood ye both  
nar, ah e ter

false hood ye both  
ter no, e ter

false hood ye shall both de plore, yes, ye  
nar, e ter no sia il pe nar, e ter

The Rose Tree

*Più mosso.*

no te il more, no, hope is no  
cor, sbra na te mi il

shall de plore, ac curs'd for e ver more, your  
no il pe nar, e ter no sia il pe nar, e

shall both de plore, ac curs'd for e ver more, your  
no sia il pe nar, e ter no sia il pe nar, e

shall de plore, ac curs'd for e ver more, your  
no il pe nar, e ter no sia il pe nar, e

shall both de plore, ac curs'd for e ver more, your  
no sia il pe nar, e ter no sia il pe nar, e

*Più mosso.*

more!  
cor!

false - - - hood de - plore!  
ter - - - no il pe - nar!

false - - - hood de - plore!  
ter - - - no il pe - nar!

false - - - hood de - plore!  
ter - - - no il pe - nar!

8va

# ACT II.

No. 13.

CHORUS.—“FATAL DAY!”

*A hall, with side doors; through an opening the English camp is seen, and the fortifications.*

*Flutes, Oboes, 4 Clarinets, Horns in C and in G, Trumpets in C, Trombones, Bassoons, Kettle Drums, Big Drums, Cymbals and Strings.*

*Andante moderato.*

PIANO.  $\text{♩} = 126.$

Wind.

*p* *sf* *p* *sf*

K. Drum.

*p* *sf* *p* *sf*

Horns, Bassoons, & Busses.

*sf* *p* *sf* *p* *sf* *p*

*Flus. Tenor, & Fls.* *Cls. & Horns sustain.*

*Obs. added.* *Flus.*

*Cls. & Horns sustain* *pp*

The musical score is written for a large orchestra and piano. It consists of eight systems of staves. The first system includes a piano part with a tempo marking of 'Andante moderato' and a metronome marking of 126. The piano part is in G major and 4/4 time. The orchestral parts are for Wind (Flutes, Oboes, 4 Clarinets, Horns in C and in G, Trumpets in C, Trombones, Bassoons), K. Drum, and Horns, Bassoons, & Busses. The score features various dynamic markings such as *p* (piano), *sf* (sforzando), and *pp* (pianissimo). There are also performance instructions like 'Wind.', 'K. Drum.', 'Horns, Bassoons, & Busses.', 'Flus. Tenor, & Fls.', 'Cls. & Horns sustain.', 'Obs. added.', and 'Flus.'. The score is arranged in a traditional format with the piano part on the left and the orchestral parts on the right.



Sva

Wind.

Wind. *sf* *p* *sf* *sf*

Sva

Strings pizz.

Ob. *sf* *pp* *p*

TREBLE.

Fa - tal day,  
Ahi! ... do - lor,

dark... dis -  
ahi! ... ter -

TENOR.

Fa - tal day,  
Ahi! ... do - lor,

dark... dis -  
ahi! ... ter -

BASS.

Fa - tal day,  
Ahi! ... do - lor,

dark... dis -  
ahi! ... ter -

Wind.

arco.

*p* *sf* *p* *sf*

- may,  
- ror,  
- may,  
- ror,  
- may.  
- ror.

Peace and joy,  
Ahi! ter - ror,  
Peace and joy,  
Ahi! ter - ror,  
Peace and joy,  
Ahi! ter - ror,

*p* *sf* *sf* *p* *sf*

lost for aye!  
ah! pie-tà!

Wee - - - ping and  
Pian - - - gon le

lost for aye!  
ah! pie-tà!

Wee - - - ping and  
Pian - - - gon le

lost for aye!  
ah! pie-tà!

Her heart will break, . .  
Si spez-za il cor, . .

*sf*

*pp*

sigh-ing, her heart will break, . . her heart will break, . . Un -  
ci - glia, si spez-za il cor, . . si spez-za il cor, . . L'af -

sigh-ing, her heart will break, . . her heart will break, . . Un -  
ci - glia, si spez-za il cor, . . si spez-za il cor, . . L'af -

. . her heart will break, . . Un - less she to joy, to joy a - wake, . .  
si spez-za il cor, . . si spez-za il cor, mor - rà d'a - mor, . .

- less she to hope a - wake, . . her heart, her heart will break!  
flit - ta mor - rà d'a - mor, . . mor - rà, mor - rà d'a - mor!

- less she to hope a - wake, . . her heart, her heart will break!  
flit - ta mor - rà d'a - mor, . . mor - rà, mor - rà d'a - mor!

. . to joy a - wake, . . her heart, her heart will break!  
mor - rà d'a - mor, . . mor - rà, mor - rà d'a - mor!

Fa - tal day, Ahi! ter - ror, dark dis-may! ahi! do - lor,

Fa - tal day, Ahi! ter - ror, dark dis-may! ahi! do - lor,

Fa - tal day, Ahi! ter - ror, dark dis-may! ahi! do - lor,

*sf* *pp*

TREBLE.

By grief dis - - trac - ted,  
Il duol l'in - - ra - - se,

*pp*

Her heart will  
Si spez - za il

She roams la - - men - - ting, May Heav'n re -  
La vi - di er - - ran - - te Tra fol - te

She roams la - - men - - ting, May Heav'n re - len - ting,  
La vi - di er - - ran - te Tra fol - te pian - te, *Sra*

*sf*



break, . . . her heart will break, . . . Her rea - son  
*cor, . . . si spez - za il cor, . . . Oh qual pie -*

len - ting, or love re - pen - ting, Her rea - son  
*pian - te, per le sue ca - sa, Gri - dan - do*

Or her love re - penting, Her to rea - son wake, Oh  
*Per le fol - te pian-te, Si, gri - dan - do ra, Pie -*

wake, Oh Heav'n give aid! Oh Heav'n give  
*- tà, Pie - tà, pie - tà! Gri - dan - do*

wake, Oh Heav'n give aid! Oh Heav'n give  
*ra, Pie - tà, pie - tà! Gri - dan - do*

wake, Oh Heav'n give aid! Oh Heav'n give  
*- tà, Pie - tà, pie - tà! Gri - dan - do*

*Sra. Tutti.*

aid, oh Heav'n give aid! Wee - - ping and  
*ra, pie - tà, pie - tà! Pian - - gon te*

aid, oh Heav'n give aid! Wee - - ping and  
*ra, pie - tà, pie - tà! Pian - - gon te*

aid, oh Heav'n give aid! Her heart will break, . . .  
*ra, pie - tà, pie - tà! Si spez - za il cor, . . .*

sigh-ing, her heart will break, . . . her heart will . . . break, Un -  
*ci - glia, si spez - za il cor, . . . si spez - za il cor, . . . L'af -*

sigh-ing, her heart will break, . . . her heart will . . . break, Un -  
*ci - glia, si spez - za il cor, . . . si spez - za il cor, . . . L'af -*

. . . her heart will break, . . . her heart . . . will break, her heart will break,  
*si spez - za il cor, . . . si spez - za il cor, mor-rà d'a-mor, . . .*

- less she to hope a - wake, . . . her heart, her heart will break.  
*flit - ta mor - rà d'a - mor, . . . mor - rà, mor - rà d'a - mor.*

- less she to hope a - wake, . . . her heart, her heart will break. Fa - tal  
*flit - ta mor - rà d'a - mor, . . . mor - rà, mor - rà d'a - mor. Qual do -*

. . . her heart will break, . . . her heart, her heart will break. Fa - tal  
*mor - rà d'a - mor, . . . mor - rà, mor - rà d'a - mor. Qual do -*

Oh Heav'n, give aid! her heart will break,  
*Ahi qual do - lor, si spez - za il cor, . . .*

day, her heart will break, her heart will  
*lor, si spez - za il cor, mor - rà d'a -*

day, her heart will break, her heart will  
*lor, si spez - za il cor, mor - rà d'a -*

un-less to hope, to hope she wake. . .  
 ah qual ter - ror, mor-rà d'a - mor! . . .

break, un-less to hope she wake. . .  
 - mor, mor-rà d'a - mor, d'a - mor! . . .

break, un-less to hope Ah! . . .  
 - mor, mor-rà d'a - mor, ah! . . .

*sf sf sf p*

Wee - - - ping and  
 Pian - - - gon le

Wee - - - ping and  
 Pian - - - gon le

Her heart will break, . . .  
 Si spez - za il cor, . . .

*pp*

sigh-ing, her heart will break, . . . her heart will break, . . . Un -  
 ci - glia, si spez - za il cor, . . . si spez - za il cor, . . . L'af -

sigh-ing, her heart will break, . . . her heart will break, . . . Un -  
 ci - glia, si spez - za il cor, . . . si spez - za il cor, . . . L'af -

. . . her heart will break, . . . un-less she to hope, to hope a - wake, . . .  
 . . . si spez - za il cor, . . . si spez - za il cor, mor-rà d'a - mor, . . .



- less she to hope a - wake, . . . her heart, her heart will break.  
 - flit - ta mor-rà d'a - mor, . . . mor - rà, mor - rà d'a - mor!  
 - less she to hope a - wake, . . . her heart, her heart will break.  
 - flit - ta mor-rà d'a - mor, . . . mor - rà, mor - rà d'a - mor!  
 . . . her heart will break, . . . her heart, her heart will break.  
 . . . mor - rà d'a - mor, . . . mor - rà, mor - rà d'a - mor!

Fa - tal day, dark dismay!  
 Ah! ter-ror, ah! do-lor,  
 Fa - tal day, dark dismay!  
 Ah! ter-ror, ah! do-lor,  
 Fa - tal day, dark dismay!  
 Ah! ter-ror, ah! do-lor,

By grief dis - - trac - ted,  
 La vi - - di er - - ran - te,  
 By grief dis - - trac - ted,  
 La vi - - di er - - ran - te,  
 By grief dis - - trac - ted,  
 La vi - - di er - - ran - te,

she roams la - - men - ting, May Heav'n, may Heav'n re -  
 tra fol - te pian - te, Se'l duol, se'l duol l'in -

she roams la - - men - ting, May Heav'n, may Heav'n re -  
 tra fol - te pian - te, Se'l duol, se'l duol l'in -

she roams la - - men - ting, May Heav'n, may Heav'n re -  
 tra fol - te pian - te, Se'l duol, se'l duol l'in -

*Sra*

- len - ting, Her o'er - clou - ded sense a - wake, May Heav'n, may Heav'n re -  
 - va - se, si, Gri - dan - do ra, pie - tà, Se'l duol, se'l duol l'in -

- len - ting, Her o'er - clou - ded sense a - wake, May Heav'n, may Heav'n re -  
 - va - se, si, Gri - dan - do ra, pie - tà, Se'l duol, se'l duol l'in -

- len - ting, Her o'er - clou - ded sense a - wake, May Heav'n, may Heav'n re -  
 - va - se, si, Gri - dan - do ra, pie - tà, Se'l duol, se'l duol l'in -

*Sra*

*Più mosso.*

- len - ting, Her o'er - clou - ded sense a - wake, oh Heav'n give aid, her heart will  
 - va - se, si, Gri - dan - do ra, pie - tà, gri - dan - do ra, pie - tà, pie -

- len - ting, Her o'er - clou - ded sense a - wake, oh Heav'n give aid, her heart will  
 - va - se, si, Gri - dan - do ra, pie - tà, gri - dan - do ra, pie - tà, pie -

- len - ting, Her o'er - clou - ded sense a - wake, oh Heav'n give aid, her heart will  
 - va - se, si, Gri - dan - do ra, pie - tà, gri - dan - do ra, pie - tà, pie -

*Sra*

*Più mosso.*



break, oh Heav'n, give aid, her heart will break, oh Heav'n, give aid, or else her  
 tà, gri - dan - do va, pie - tà, pie - tà, gri - dan - do va, pie - tà, pie -

break, oh Heav'n, give aid, her heart will break, oh Heav'n, give aid, or else her  
 - tà, gri - dan - do va, pie - tà, pie - tà, gri - dan - do va, pie - tà, pie -

break, oh Heav'n, give aid, her heart will break, oh Heav'n, give aid, or else her  
 - tà, gri - dan - do va, pie - tà, pie - tà, gri - dan - do va, pie - tà, pie -

*Sra*

*sf sf sf sf sf sf*

heart will break!  
 tà, pie - - - - - tà!

heart will break!  
 - tà, pie - - - - - tà!

heart will break!  
 - tà, pie - - - - - tà!

*Sra*

*fff*

(Enter Sir George, despondingly.)  
*Allegro moderato assai. ♩ = 82.*

*pp*

*Fin.*

*sotto voce.*

*Tenors & Basses.*

SIR GEORGE.

Say, what ti - dings? At last she  
 Qual no - rel - la? Or pren - - de

Say, what ti - dings?  
 Qual no - rel - la?

Say, what ti - dings?  
 Qual no - rel - la?

*Sra*

*sf pp*



*sotto voce.*

slum - bers.  
po - sa!

Hap - less mai - den,  
Mi - se - rel - la,

hap - less mai - den,  
mi - se - rel - la,

Hap - less mai - den,  
Mi - se - rel - la,

hap - less mai - den,  
mi - se - rel - la,

Hap - less mai - den,  
Mi - se - rel - la,

hap - less mai - den,  
mi - se - rel - la,

*Fl.*

May rest bring com - fort!  
E o-gnor do - len - te!

May rest bring com - fort!  
E o-gnor do - len - te!

May rest bring com - fort!  
E o-gnor do - len - te!

*Ob.*

Say,  
Ma,

Say,  
Ma,

SIR GEORGE.

Rest - less,  
Me - sta,

des - pair - ing,  
e lie - ta!

Say,  
Ma,

*Fl.*

## SIR GEORGE.

is her sense fled? For a mo - ment it fla - shes  
 non ha tre - gua? Splen - de il sen - no, e si di -

is her sense fled?  
 non ha tre - gua?

is her sense fled?  
 non ha tre - gua?

*Ob.*

*sf* *pp*

bright - ly, then, o'er - clou - ded sinks in dark - ness.  
 - le - gua al - la mi - se - ra in no - cen - te.

*Fl.*

*sf* *pp* *sf* *pp*

## SIR GEORGE.

Oh what sor - row, oh what sor - row! No words can fathom  
 Co - me ma - i? co - me ma - i? Dir - lo poss' - i - o?

Oh what sor - row, oh what sor - row!  
 Co - me ma - i? co - me ma - i?

Oh what sor - row, oh what sor - row!  
 Co - me ma - i? co - me ma - i?

*Tutti.*

all my anguish thus to see her. Let it rest in  
 tan - to af - fan - no m'an - ge il se - no ch'o - gni vo ce

*Strings & Bassoons.* *Obs. added.* *Fl.*

*pp* *pp*

*Trombones & Bassoons.*

si - lence veil'd! Do not ask me, Cease, I  
 tre - ma e muor! l'oi chie - de - te? ah ces -

Nay, but tell us, tell us all . . .  
 Ah fa - vel - la! ten pre - ghiam . . .

Nay, but tell us, tell us all . . .  
 Ah fu - vel - la! ten pre - ghiam . . .

*rf*

pray you! cease, I pray you!  
 sa - te! deh ces - sa - te!

tell us all, . . . tell us all that hath be - fall - en, 'tis in  
 ten pre - ghiam! . . . ten pre - ghiam per quel do - lo - re che sof -

tell us all, . . . tell us all that hath be - fall - en, 'tis in  
 ten pre - ghiam! . . . ten pre - ghiam per quel do - lo - re che sof -

*rf*

'Tis well, I will speak then. Ga - ther  
 Eb - ben, se ro - le - te, v'ap-pres-

sym - pa - thy we ask.  
 - fria - mo al tuo do - lor!

sym - pa - thy we ask!  
 - fria - mo al tuo do - lor!

*pp*



## No. 14. ROMANZA.—"A ROSY WREATH AROUND HER WAVING TRESSES."

*Andante.*

VOICE.

round me!  
sa - te!

FL. & CL. *p*

PIANO. ♩ = 72.

*Sra*

Tenors sustain

SIR GEORGE.

A ro - sy wreath a - round her wa - ving tres - ses, Thro' ma - zy paths the hap - less maiden  
Cin - ta di fio - ri e col bel cin di - sciol - to, Ta - lor là ca - ra ver - gi - ne s'ag -

wan - ders, With plaintive murmur, that grief and love con - fes - ses, She sighs, "El - vi - ra is no more, ah no  
gi - ra, E chiede all' au - ra, a' fior con me - sto vol - to, "O - ve an - do, El - vi - ra, o - ve an - do, o - ve an -

more!" In bri - dal gar - ments, thin - king she is knee - ling Be - side the  
do!" Bian - co re - sti - ta e qua - le all' a - ra in - nan - te, A - dem - pie al

CHORUS. TREBLE and ALTO. *sotto voce.*

Ah! hap - less maid!  
Mi - se - ro cor!

TENOR.

Ah! hap - less maid!  
Mi - se - ro cor!

BASS.

al - tar, says, "fai the - ter - nal I swear thee," Then starting with af - fright, cries to Heav'n ap -  
 ri - to e va can-tan - do: "il giu - ro" Poi gri - da per a - mor tut - ta tre-

- pea - ling, "Oh my be - lov'd one, return, oh re - turn!"  
 - man - te "Ah vie-ni, Ar-tu - ro, ah vien, Ar - tur!"

Ah . . he is a mis - creant  
 Ah! quanto fu bar - ba - ro,

Ah . . he is a mis - creant  
 Ah! quanto fu bar - ba - ro,

Ah . . he is a mis - creant  
 Ah! quanto fu bar - ba - ro,

*Tutti.*

ah . . he is a mis - cre - ant, who could de - sert . . mai - den so fond,  
 ah! quanto fu bar - ba - ro il tra - di - tor, mi - se - ro cor,

ah . . he is a mis - cre - ant, who could de - sert . . mai - den so fond,  
 ah! quanto fu bar - ba - ro il tra - di - tor, mi - se - ro cor,

ah . . he is a mis - cre - ant, who could de - sert . . mai - den so fond,  
 ah! quanto fu bar - ba - ro il tra - di - tor, mi - se - ro cor,

*Horns & Drums.*

## SIR GEORGE.

As a-ny gen-tle turtledove la-men-ting She wafts her  
Ge-me ta-lor qual tor-to-ra a-mo-ro-sa, Or ca-de

her heart will break!  
mor - rà d'a-mor!

her heart will break!  
mor - rà d'a-mor!

her heart will break!  
mor - rà d'a-mor!

sighs of love upon the bree-zes, And as she mourns, her passion still aug-men-ting, She calls on  
vin-ta da mortal su-do-re, Or l'odi al suon dell'ar-pa la-men-to-sa Can-tar d'a-

Ar-thur e-vermore!  
mor, d'a-mo-re!  
*Sotto voce.*

A-non she dreams she sees his form be-  
Or scor-ge Ar-tu-ro nell'al-trui sem-

Ah! hap-less maid!  
Mi-se-ro cor!

*Sotto voce.*

Ah! hap-less maid!  
Mi-se-ro cor!

*Sotto voce.*

Ah! hap-less maid!  
Mi-se-ro cor!



fore . . her, And when she flies to meet the fan-cied vi - sion, Trembling,  
 blan - te, E del suo in - gan - no ac - cor - ta e di sua sor - te, Ge - la,

*in tempo.*  
 wee - ping, dis - trac - ted, nought can re - store her, She calls on death to end her  
 pian - ge, s'af - fan - na, e ognor più a - man - te, In - ro - ca mor - te, mor - her -

*in tempo.*  
 woe, trem - bling, dis - trac - ted, wee - ping, dis - trac - ted, she calls on  
 te, Tutti. pian - ge, s'af - fan - na, pian - ge, s'af - fan - na, e an - cor più a -  
*p* *sf* *cresc. ed incalz.* *il tempo.* *rf*

Bassoons D. Bass.  
 death, she calls on death to end her mor - tal sor -  
 - man - te an - cor, più a - man - te in - ro - ca mor - te, mor -

*rf* *rf* *pp* *sf* *sf* *sf* *sf*

row, trembling, dis - trac - ted, weeping, dis - trac - ted, she calls on death, she calls on  
 te, pian - ge, s'af - fan - na, pian - ge, s'af - fan - na, e an - cor più a - man - te, an - cor più a -

Thy vengeance, Heav'n, shall his steps o'er - take, shall his steps o'er - take, his steps o'er -  
 Ca - da il fol - gor sul tra - di - tor, *sf*, sul tra - di - tor, sul tra - di -

Thy vengeance, Heav'n, shall his steps o'er - take, shall his steps o'er - take, his steps o'er -  
 Ca - da il fol - gor sul tra - di - tor, *sf*, sul tra - di - tor, sul tra - di -

*sf* *rf* *rf* *rf*

death to end her mor-tal sor-row. Pi-tying  
 man-te in-ro-ca mor-te, mor-te!  
 ah, la

take, oh com-fort thou, oh com-fort thou the maid,  
 tor, sul tra-di to-re, ah! la mi-se-ra

take, oh com-fort thou, oh com-fort thou the maid,  
 tor, sul tra-di to-re, ah! la mi-se-ra

*Fl. Ob. & Cl.*  
*pp*

Hea-ven com-fort thou the hapless maiden, give aid, oh give aid, or else her heart, her heart will  
 mi-se-ra mor-rà, mor-rà d'a-mo-re, o ciel, pie-tà pren-di al suo do-lor, al suo do-

un-less thou aid her, her heart will sure-ly break, un-less thou aid her,  
 mor-rà d'a-mo-re, ah si, la mi-se-ra mor-rà d'a-mo-re,

un-less thou aid her, her heart will sure-ly break, un-less thou aid her,  
 mor-rà d'a-mo-re, ah si, la mi-se-ra mor-rà d'a-mo-re,

break, or else her heart, her heart will break.  
 lor, al suo do-lor, al suo do-lor!

her heart will surely break, will break with sor-row.  
 si, ca-da il fol-go-re sul tra-di-tor, sì!

her heart will sure-ly break, will break with sor-row.  
 si, ca-da il fol-go-re sul tra-di-tor, sì!

*Sra.*  
*ppp*



No. 15. CONCERTED PIECE.—“ON EARTH THE CRIMES THAT HOVER UNREPENTED.”

VOICE. *Richard.*

Re - tri - bu - tion ere long will over - take him. On the scaffold Arthur Tal - bot is soon to  
*E di mor - te lo stral non sa - rù len - to, al - la scu - re Ar - tur Tal - bo i con - dan -*

PIANO. *Strings.*

*f Recit. marcato f*

pe - rish; 'tis thus by Par - liament decreed in coun - cil, Heav'n hath its ven - geance.  
*- na - to dall' An - gli - can so - vra - no Par - la - men - to. Ec - coil suo fa - to.*

*sf p p p p sf colla parte.*

SIR GEORGE and RICHARD.

TREBLE and TENOR.

On earth the crimes that ho - ver un - re - pen - ted, Are  
*Quag - giù, nel mal che que - sta ral - le ser - ra, Ai*

BASS.

On earth the crimes that ho - ver un - re - pen - ted, Are  
*Quag - giù, nel mal che que - sta ral - le ser - ra, Ai*

On earth the crimes that ho - ver un - re - pen - ted, Are  
*Quag - giù, nel mal che que - sta ral - le ser - ra, Ai*

*Andante.*

*Wood & Brass sustain pp.*

*pp sf sf sf*

*Tenor, Bassoons & Bases.*

yon - der re - cor - ded, and soon or late re - sen - ted, Thus doth Hea - ven a -  
*buo - ni, ai tri - sti e me - mo - ran - do e - sem - pio, Se la de - stra di*

yon - der re - cor - ded, and soon or late re - sen - ted, Thus doth Hea - ven a -  
*buo - ni, ai tri - sti e me - mo - ran - do e - sem - pio, Se la de - stra di*

yon - der re - cor - ded, and soon or late re - sen - ted, Thus doth Hea - ven a -  
*buo - ni, ai tri - sti e me - mo - ran - do e - sem - pio, Se la de - stra di*

*sf pp*



- venge her whom he hath blighted, whom he hath sligh - ted, 'tis Heaven's  
*Di - o pos - sen - te af - fer-ra il crin dell' em - pio, possen-te af -*

- venge her whom he hath blighted, whom he hath sligh - ted, 'tis Heaven's  
*Di - o pos - sen - te af - fer-ra il crin dell' em - pio, possen-te af -*

- venge her whom he hath blighted, whom he hath sligh - ted, 'tis Heaven's  
*Di - o pos - sen - te af - fer-ra il crin dell' em - pio, possen-te af -*

ven - geance, 'tis Hea - ven's vengeance!  
*fer - ra, il crin dell' em - pio!*

ven - geance, 'tis Hea - ven's vengeance!  
*fer - ra, il crin dell' em - pio!*

ven - geance, 'tis Hea - ven's vengeance!  
*fer - ra, il crin dell' em - pio!*

*fz pp morendo.*

**RICHARD.**

No censure falls on Walton; of ev'ry treason he is acquit-ted. He is re-stor'd to honours.  
*Di l'al-ton l'in - no-cen-za a voi pro - cla-ma il Par-la-men-to e a'pri-mio - nor lo chia-ma!*

*Recitativo.*

*p*

*Andante sostenuto.*

TREBLE.

Sor-row a-waits him when he home re-tur-neth, Where his fair child in tears and madness  
*Qual do-glia, Val-ton, se ve-dran tue ci-glia, In-sa-na an-cor, la tua di-let-ta*

TENOR.

Sor-row a-waits him when he home re-turneth, Where his fair child . . in  
*Qual do-glia, Val-ton, se ve-dran tue ci-glia, In-sa-na an-cor, . . lu*

BASS.

Sor-row a-waits him when he home re-turneth, Where his fair child . . in  
*Qual do-glia, Val-ton, se ve-dran tue ci-glia, In-sa-na an-cor, . . la*

*Andante sostenuto.*

Vns. &amp; Cls.

*p**pp*

RICHARD.

SIR GEORGE.

mour-neth!  
*ji-glia!*

Is ev'ry hope a-bandon'd? What alone might yet re-  
*Enon v'ha speme al-cu-na? Medic'ar-te m'as-si-*

tears and madness: mour-neth!  
*tua di-let-ta ji-glia!*

tears and madness: mour-neth!  
*tua di-let-ta ji-glia!*

*Recit.**pp*

store her, is a sud-den e-mo-tion of joy or sorrow, that might re-call her to rea-son and re-  
*cu-ra chen-na-su-bi-ta gio-ja, o gran scia-gu-ra, po-tria sa-na-re la men-te sua smar-*

TREBLE.

RICHARD.

membrance.  
ri - ta.

Let him pe - rish un - wept, none will re - gret him!  
Qual mai me - ri - ta Ar - tur . . . pe - na in - fi - ni - ta!

I come  
In me

TENOR.

Let him pe - rish un - wept, none will re - gret him!  
Qual mai me - ri - ta Ar - tur . . . pe - na in - fi - ni - ta!

BASS.

Let him pe - rish un - wept, none will re - gret him!  
Qual mai me - ri - ta Ar - tur . . . pe - na in - fi - ni - ta!

*Andante.**Recit.*

bear - ing a mandate from valiant Cromwell. The traitor still es - capes us who would fain rouse the people to re -  
du - ce pri - mie - ro, pur - lu Crom - vel - lo: Il vil che ancora è in fu - ga, e di san - gue ci vil bagna Inghil -

bel - lion; seek him, li - ther we've traced him; seize him where'er ye find him. It is  
ter - ra, i - te, cer - ca - te or ro - i, e se sui rea for - tu - na, o ma -

law - ful, if he should make re - sis - tance, to take his life, I there - fore charge ye, no  
li - zia, lo trag - ga a que - sta ter - ra, non ab - bia gra - zia, nè pie - ta - de al -

mer - cy!  
cu - na!

*Largo.**pp*

Horns &amp; Dassoons sustain.



*Andante.* ELVIRA (*within.*)

VOICE. Ah, re-store the faith thou'st pligh-ted, . . . or in mercy, in mercy let me  
O ren-de-te-mi la spe-me, . . . o la-scia-te, la-scia-te-mi mo-

PIANO. *Strings with mutes.* *pp*

die, oh re-store the faith thou'st plighted, . . . or in mer-cy, in mer-cy let me  
rir, *Wind.* o ren-de-te-mi la spe-me, . . . o la-scia-te, lascia-te-mi mo-

die!  
rir.

RICHARD. *poco più lento.*

SIR GEORGE. Oh how I sor-row to hear her thus la-  
Oh! com'è gra-re il suon de' suoi la-

Hark, 'tis her voice! you hear her? Oh how I sor-row, to hear her thus la-  
Es-sa qui rien, la sen-ti? Oh! com'è gra-re il suon de' suoi la-

*Strings pizz.* *p* *3* *3* *3* *3* *Tenor.* *poco più lento.*

men-ting, for e-ver thus lamenting!  
men-ti, il suon de' suoi la-men-ti!

men-ting, for e-ver thus lamenting!  
men-ti, il suon de' suoi la-men-ti!

*Vln. Fl. & Cl.* *in tempo.* *con espress.*

*Horns & Bassoons.*

(Elvira enters with hair dishevelled. Her looks and gestures show that she is bereft of reason.)

stent. *in tempo.* *f* *pp*

ELVIRA. *p*  
Here his voice, so low and  
Quì la vo - ce sua so -

*Wind* *3* *3* *3* *3* *pp* *Fin.* *Tenor.*

ten - der Fond - ly mur - mur'd of joy that's dead, Call'd to witness you orbs of  
- a - ve Mì chia - ma - va, e poi spa - ri, Quì giu - ra - va es - ser fe -

*stent.* *3* *in tempo.* *con espress.*

*rarr. a poco a poco.*  
splen - dour, That he lov'd me, that he lov'd me with love e - ter - nal, Cru - el  
- je - le Quì il giu - ra - va, quì il giu - ra - va, e poi cru - de - le, Poi cru -

*rarr.* *Cl. & Bsns.*

heart, where art thou fled? Ne - ver - more,  
de - le, ei mi jug - gi! Ah! mai più,

*a tempo.* *pp* *Obs. & Cls.* *ritard in tempo.*



thy love de-lish-ed Here shall wan-der with thee n-ni-ted give thee  
 quì as - sor - ti in - sie - me, Ah mai più quì as - sor - ti in - sie - me nel - la

joy - ous sigh for sigh! Ah re-store the faith thou'st pligh - ted, . . Or in  
 gio - ja dei so - spir, Ah ren-de - te - mi la spe - me, . . O la -

*Fl. & Ob.*

mer - cy, inmer-cy let me die, oh restore the faith thou'st pligh - ted . . or in  
 scia - te, la-scia-te mi mo - rir, o ren-de - te - mi la spe - me . . o la -

**RICHARD.**

mer - cy in mer cy let me die! Hap-less mai-den, how she loves him, Ev'-ry glance and word doth  
 scia - te, la-scia - te-mi mo - rir! Quan-to-a-mor è mai rac-col - to in quel col - to, in quel do -

**SIR GEORGE.**

Hap-less mai-den, how she loves him. Ev'-ry glance and word doth  
 Quan-to-a-mor è mai rac-col - to in quel col - to, in quel do -

*Trombones & Bussoons.* *pp*

*(Elvira gradually draws near to her uncle and tries to remember who he is.)*

show! how she loves him, ah how she loves him her ev'ry glance, her ev'ry glance and word doth  
 lor, quan-to-a-mo-re, ah! quanto-a-mo-re è mai rac-col-to, in quel do-lor, in quel do-

show! how she loves, ah! how she loves him, how she loves him her ev'ry glance and word doth  
 lor, quan-to-a-mor, ah! quan-to-a-mor re è rac-col to, in quel do-lor, in quel do-

*Cis & Horns.*



show, ev'-ry glance and word doth show!  
- lor, in quel vol-to, in quel do - lor!

ELVIRA (to Sir George).  
Who art thou?  
Chi sei tu?

Hast thou for -  
Fl. & Cl. Non mi rav -  
Vln. Vln.

show, ev'-ry glance and word doth show!  
- lor, in quel vol-to, in quel do - lor!

*pp*

ELVIRA (recognising him joyfully).  
got me? a-las, my daughter! Ah! yes! my fa-ther! and Arthur? and my  
- vi - sa? non mi rav - ri - si? Si, si, mio pa-dre! e Ar - tu - ro? e l'a -

*col canto.*

a piacere. *Allegro giusto.*

bri-dal? Tell me! tell me! Ah! thou art smi - ling,  
- mo - re? Par - la! par - la! Ah! tu sor - ri - di,

*pp*

ah, weep no lon - ger,  
e asciughi il pian - to!

my bri - dal,  
a I - me - ne,

ah, thi-ther  
a I - men mi

*pp*

guide me!  
gui - di!

What mu - sic,  
Al bal - lo,

'tis for the fes - tal,  
al bal-lo, al can - to,

oh hark, they call me,  
o-gnun s'ap - pre - sta,

*p*

I see them dan - cing, my love in - vites me, oh take my hand,  
 a noz - ze, a fe - sta, e me-co in dan - za e sul - te - rà,

(to Sir George.)  
 what plea - sure!  
 a fe - sta!  
 'Tis with thee I'll dance, my Ar - thur!  
 Tu pur me-co dan - ze - ra - i?

(She turns and perceives that Richard is grieving,  
 whispers mysteriously to Sir George.)  
 LARGO ASSAI. RICHARD. SIR GEORGE.  
 Come, they call us, come! Ah, he's weeping! Oh Heaven! What  
 Vie-ni a noz - ze! rien! E - gli pian - ge! Oh Di - o! Oh

Largo assai. Strings & Bassoons. Cts.  
 fpp morendo.

ELVIRA (to Sir George, sotto voce).  
 sor - row!  
 Di - o! He is wee - ping— is't for love?  
 E - gli pian - ge, for - se a - mò!

Horns. p

(to herself.) risoluto. RICHARD. Tempo 1mo.  
 weeping, for love! Ev'ry hope must now de - part, E'er to soothe this troubled heart!  
 piange, a - mò! Or chi il pian - to fre - nar può! Chi fre - nar, fre - nar lo può!

SIR GEORGE.  
 Ev'ry hope must now de - part, E'er to soothe this troubled heart!  
 Or chi il pian - to fre - nar può! Chi fre - nar, fre - nar lo può!

Tenor & Bassoons. Cello.  
 3 3 3 3



ELVIRA (goes to Richard and takes his hand).

RICHARD.

Lis - ten, and tell me, is love thy sor - row? In these dim and tear - ful  
 M'o - di, e dim - mi: a - ma - sti ma - i? Gli oc - chi af - fi - sa sul mio

*dolorosamente.*

ELVIRA.

glan - ces, hap - less mai - den, oh read thy answer. Ah, re - mem - ber that love and  
 vol - to, ben mi guar - da, e lo ve - dra - i, Ah! se pian - gi an - cor tu

sor - row must dwell to - ge - ther, Love that's faith - ful o - ver -  
 sa - i, an - cor tu sa - i, che un cor fi - do nell' a -

SIR GEORGE.

- more, . . . Joy de - par - ted must de - plore! Cease, oh cease, my child, from dreaming, Ba - nish fan - cies that de -  
 - mor, . . . sem - pre vi - ve nel do - lor! Deh l'ac - que - ta, o mia di - let - ta, tre - gua al duol dal cie - lo a -

ELVIRA.

Ne - ver, ne - ver, never, ah, art thou e - ver lost! Grant me  
 Ma - i, ma - i, ma - i, ah, mai più ti ri - ve - drò! Ah to -

RICHARD.

May Hea - ven soon re - lieve thee, and grant thou may'st forget!

Cle - men - te il ciel ti fi - a, l'in - gra - to ob - blià, ah sì!

SIR GEORGE.

- ceive thee, May Hea - ven soon re - lieve thee, and grant thou may'st forget!  
 - spet - ta, Cle - men - te il ciel ti fi - a, l'in - gra - to ob - blià, ah sì!





To see her  
 Ah! si, fa

To see her  
 Ah! si, fa



(she stands motionless  
 and heartbroken.)



thus, it rends my heart, ah, it rends my heart!  
 mia la sua fe - ri - ta, mi squar-cia il cor,

Ah, my heart is rent a -  
 Si, fa mia la sua fe -

thus, it rends my heart, ah, it rends my heart!  
 mia la sua fe - ri - ta, mi squar-cia il cor,

Ah, my heart is rent a -  
 Si, fa mia la sua fe -



- sunder with compassion and re - gret, with compassion and re - gret, with compassion and re -  
 - ri - ta, mi di - spe-ra, e squar-cia il cor, mi di - spe-ra, e squar-cia il cor, mi di - spe-ra, e squar-cia il

- sunder with compassion and re - gret, with compassion and re - gret, with compassion and re -  
 - ri - ta, mi di - spe-ra, e squar-cia il cor, mi di - spe-ra, e squar-cia il cor, mi di - spe-ra, e squar-cia il



gret!  
cor!

gret, with sore re - gret!  
cor! e squar - cia il cor!

(Elvira flies terrified towards Sir George; presently she begins to  
*Allegro moderato.*

*Horns.*

smile and gesticulate after the manner of the insane.)

*Strings.*

RICHARD.

SIR GEORGE.

Look, she's smi-ling, chang'd her mien, What new de-  
Tor - no il ri - so sul suo a-spet - to, qual pen-

*sf* *f*

ELVIRA (believing herself with Arthur).

lu - sion beguiles her sense? Fear no more.  
sie - ro, a lei bril - to? Non te - mer.

*pp*

my fa - ther's an - ger, Well I know  
del pa - dre mi - o, Al - la fi - ne,

*cresc.*

he will re - lent, ah, well I know he will re - lent.  
lo pla - che - rò, ah! non te - mer, lo pla - che - rò.

*Wind & Brass.*

*f* *p*

All for - got-ten, our doubt and sor - row, Days of  
O - gni duo - lo, an - dra in ob - bli - o, Sì, je

*Strings.*

*f*

rap - ture shall now be ours, yes! fear no more,  
li - ce io ti fa - rà, sì, non te - mer,

*RICHARD.*

Must I lose this heart for e - ver, . . . oh re -  
Qual bell' al - ma in-na - mo - ra - ta . . . un ri -

*SIR GEORGE.*

Must we then des - pair for e - ver, . . . oh re -  
Et - la in pe - ne ab-ban - do - na - ta, . . . so-gna il

*p*



my fa - ther's an - ger, days of  
*del pa - dre mi - o, rien, je -*

- lent, ye heav'n - ly pow'rs! Ah, . . . yes, re - lent, ye heav'n - ly pow'rs, ah yes, re -  
*ral to - glie - ra a me, si, un ri - ral to - glie - ra a me, si, un ri -*

- lent, ye heav'n - ly pow'rs, Ah, . . . yes, re - lent, ye heav'n - ly pow'rs, ah yes, re -  
*be - ne che per - dè, si, so - gna il be - ne che per - dè, si, so - gna il*

*p cresc. ed incalz. il tempo. f f*

rap - ture shall be ours! . . .  
*li - ce io ti fa - ro*

- lent, ye heav'n - ly pow'rs! . . .  
*ral to - glie - ra a me!*

- lent, ye heav'n - ly pow'rs! . . .  
*be - ne che per - dè!*

*f f* *Horns.*

*più lento.* *Fl., Obs. & Cl.*

*pp f*

*Allegro moderato.*  $\text{♩} = 108.$

*f* *Strings pizz. Horns & Bassoons sustain.*

ELVIRA. *con estasi.*

*Tutti.* Come be-neath the star-ry  
Vien di-let-to, è in ciel la  
*Strings.*  
*f* *pp* *più lento.*

a-zure, All a-round us in si-lence slumbers, Ah, a-wake thy charmed numbers, ah, . . .  
lu-na, Tut-to ta-ce in-tor-no in-tor-no: Fin-chè spun-ti in cie-lo il gior-no, vien, . . .

*Tenor sustains.*

come, . . . belov'd one, come and wake my soul to joy! Ah de-  
rien, . . . ti po-sa, vien, ti po-sa sul mio cor! Deh t'af-

*Cl's. & Bassoons.* *Horns.*

lay not, . . . oh be thou near . . . me, Speak a word, love, oh let me hear . . . thee, Come, oh  
fret-ta, . . . o Ar-tu-ro mi-o, Rie-di o ca-ro, al-la tua El-vi-ra, Es-sa

*stringendo poco a poco.*  
come and end my sighing, I . . . a-wait thy fond . . . re-ply-ing, ah, . . .  
*pian-ge, e ti so-spi-ra, Vien . . . o ca-ro, all' . . . a-mo-re, vien . . .*

*pp* *Cl. & Bassoons sustain.*

*cresc.*

all' a . . . come then, ah . . . re -  
mo - re, all' . . . a -

Horns.

*f*

ply, . . . ah come then, ah . . . re -  
mor, . . . ah, rie - ni, rien. . . . all' a -  
Tutti.

*f*

ply!  
mor.

RICHARD.

SIR GEORGE.

Oh thou sweet and guile - less mai - den, Heav'n a - lone can end thy  
Pos - sa tu, bell' in - fe - li - ce, Mer - cè a - ver di tan - to af -

Oh thou sweet and guile - less mai - den, Heav'n a - lone can end thy  
Pos - sa tu, bell' in - fe - li - ce, Mer - cè a - ver di tan - to af -

*p* *f*

more,  
mer,

Ah, . . .  
ah

sor - row, May thy heart, with grief o'er - la - den, Soon thy woes of earth for -  
fet - to; Pos - sa un gior - no nel di - let - to, Ob - bli - ar il tuo do -

sor - row, May thy heart, with grief o'er - la - den, Soon thy woes of earth for -  
fet - to; Pos - sa un gior - no nel di - let - to Ob - bli - ar il tuo do -



no, days of rap - ture shall now be ours!  
 no! sì, fe - li - ce io ti fa - rò!

- get, soon, soon thy woes of earth for - get, . . . ah may'st thou  
 - lor! sì, ob - bli - a - re il tuo do - lor, . . . il tuo do -

- get, soon, soon, thy woes of earth for - get, . . . ah may'st thou  
 - lor! sì, ob - bli - a - re il tuo do - lor, . . . il tuo do -

*f* *sf*

Come!  
 vien!

ah!  
 ah!

soon thy woes for - get, . . . ah may'st thou soon thy woes for - get.  
 - lor, il tuo do - lor, . . . il tuo do - lor, il tuo do - lor.

soon thy woes for - get, . . . ah may'st thou soon thy woes for - get.  
 - lor, il tuo do - lor, . . . il tuo do - lor, il tuo do - lor.

*sf* *f* *Horns.*

*pp* *f*

*3* *3*

*f*

*con estasi.*

Come be - neath the star - ry  
Vien di - let-to, è in ciel la

*ff sf p pp più lento.*

a - zure, All a - round us in si-lence slum-bers, Come, a - wake thy char-med  
lu - na; Tut-to ta - ce in - tor-no, in - tor - no; Fin - chè spun - ti in cie - lo il

numbers, ah, : : : : : come, . . . belov'd one, come and wake my soul to  
gior - no, vien, : : : : : vien, . . . ti po - sa, vien, ti po - sa sul mio

joy. Ah, de - lay not, oh be thou near . . . me, Speak a word, love, oh let me  
cor! Deh t'af-fret - ta, o Ar-tu-ro mi - . . . o, Rie - di, o ca - ro, al - la tua El

*stringendo poco a poco.*

hear . . . thee, Come, oh come and end my sigh-ing, I . . . a-wait thy fond . . . re -  
vi - . . ra, Es - sa pian - ge, e ti so - spi - ra, Vien, . . . o ca - ro, all' . . . a -

*pp*



ply - ing, ah  
mo - re, vien . . . all' . . . a . . . come then, ah  
mo - re, all' . . . re - a -



ply, . . . ah! come then, ah  
mor, . . . ah! vic - ni, vien . . . re -  
all' a -



ply! ah re - ply, ah re - ply, ah . . . I . . . a -  
mor, all' . . . a - mor, all' . . . a - mor, rie . . . di all' a -

*sotto voce.* Ah! Heav'n a lone can end thy  
Ah! ri co vrar ti o mai tad

pp



wait thee, ah re - ply, ah re - ply, ah . . .  
mo - re, all' . . . a - mo - re, all' . . . a - mo - re, rie . . .

sor - row, may'st thou soon thy  
di - ce, sten de not te il

sor - row, may'st thou soon thy  
di - ce, sten de not te il



*cresc.*

earth - ly woes for - get,  
cu - po or - ror, si, si,

earth - ly woes for - get,  
cu - po or - ror, si, si,

come, re - ply, I wait thy  
- di, rie - di, ah rie

Ah may'st thou soon thy earth - ly woes, thy  
si, sten - de not - te il cu - po or - ror, il

Ah may'st thou soon thy earth - ly woes, thy  
si, sten - de not - te il cu - po or - ror, il

fond re - ply, Oh be thou near me, oh love re -  
di all' a - mor, Ar - tu - ro, ah rie - di, al pri - mo a -

woes for - get, Oh come, El - vi - ra, let us be -  
cu - po or - ror, Or not - te sten - de, il cu - po or -

woes for - get, Oh come, El - vi - ra, come be -  
cu - po or - ror, Or not - te sten - de il cu - po or -

ply, . . . oh be thou near me, oh love re - ply, . . . oh  
 mor. Ar - tu - ro, ah rie - di al pri - mo a - mor, . . . ah

gone, . . . oh come El - vi - ra, let us be - gone, come El  
 ror, . . . or not - te sten - de, il cu - po or - ror, not - te

gone, oh come El - vi - ra, come be - gone, come El  
 ror, or not - te sten - de il cu - po or - ror, not - te

come, . . . I wait thy fond re - ply...  
 rie - di al pri - mo a - mor...

vi - ra, let us be - gone.  
 sten - de il cu - po or - ror.

vi - ra, let us be - gone.  
 sten - de il cu - po or - ror.

*p calando.*

*pp*

*ppp*

## DUET.—“CANST THOU SEE THY RIVAL PERISH?”

*B flat Clarionets, Horns in F and in E flat, Trumpets in B flat. In last movement P eccho.*

*Lento.* *Vlns.*

PIANO. *p*

*Horns & B. Drum.* *Cls. & Bassoons.*

*Andante sostenuto.*  $\text{♩} = 63.$  *Horn.*

*pp*

*SIR GEORGE.*

Canst thou see . . . thy ri - val  
Il ri - val . . . sal - var tu

*a piacere.* *pp* *Tenor sustains.*

*RICHARD.*

No, I cannot,  
Io nol pos-so.

pe - rish, Ah re - flect, an ef - fort make to save him, Nay, 'tis thou  
de - i, Il ri - cal saltar, sal - var tu puo - i, No, tu non

*Horns.*



(scornfully.)

No,  
No,No, he's guilt-y, let him die!  
No, ah, no, ei pe - ri - rà!wilt not,  
ruo - i?thou canst save him,  
tu il sal - ra!Thou re - memb'rest that day of  
Tu quell' o - ra or ben ri -

Cbs. &amp; Horns.

Yea,  
Sì,sor - row, when he fled  
- mem - bri, che fug - giwith yonder cap - tive!  
la pri - gio - niè - ra?Did he save her without con -  
E d'Ar - tu - ro fu col - pa inwhat a tone to me—  
tua favella or-mai—Say what mean'st thou?  
par - la a-per-to!'Tis our law that hath con -  
Fu ro - ler del Par - la -- ni - vance?  
- te - ra?De - ny it.  
E ve - ra,I'll speak no further.  
ho det-to-as - sa - i!

Bassoons.

- demn'd him, to the just re - ward of trea - son, Thus re - bel - lion must be  
- men - to, se ha co-lai la pe - na e - stre - ma, De' ri - bel - li, l'ar - di -

con - quer'd, to secure peace and li - ber - ty to all, . . . Neither ha - tred nor fear in -  
 - men - to in Ar - tur, in Ar - tur si do - me - rà; . . . Io non l'o - dio, io nol pa -

- spire . . . me, But I will not save the trai - tor, let him die, let . . . him  
 - ven - to, Ma l'in - de - gno, ma l'in - de - gno pe - ri - rà, pe . . . ri -

die!  
 - rà!  
 SIR GEORGE.

Nay, thy words be - tray thee, Thou art wrath - ful and thirst - ing for ven - geance, I have  
 No, un reo tor - men to Or t'in - ra - de e ac - ce - ca, ah tre - ma! Il ri -  
*Vln. & Fl. with voice.*

*pp*

*Drum pp* *Horns pp*

sought thee, that I might pray thee To a - vert, yes, to a - vert thy foe - man's fall, Well thou  
 - mor - so e lo spa - ven - to, La tua vi - ta, la tua vi - ta stra - zie - rà, Se il ri -

knowest that if he pe - rish, One who loves him, one who loves him, Nought to life can . . .  
 - val, per te fin spen - to, Un' altr' al - ma, un altr' al - ma, un' altr' al - ma . . .

RICHARD.

SIR GEORGE.

e'er re-call! Who?  
se-co an-dra. Chi?Ah, be-think thee, if both should fall the  
Pen-sa, o ji-glio! due vit-ti-me fu-*Allegro giusto.*  $\text{♩} = 76$ .

Cello &amp; Tenor.

*pp*

Bassoons sustain.

victims of thy rash re-lent-less fu-ry,  
- ra-i! e do-run-que tu n'an-dra-i,where'er on earth thou'lt wan-der  
do-run-que tu n'an-dra-i,

Horn.

Trombones.

*fp*Will their shades thy soul ap-pal,  
L'om-bra lor ti se-gui-rà,will their  
l'om-bra

Flts., Cls. &amp; Bassoon.

shades thy soul ap-pal.  
lor ti se-gui-rà!

Strings pizz.

*pp**pp. lento.*

K. Drum.

SIR GEORGE.

If a phan-tom thou see'st at the gloa-ming,  
Se tra il bu-jour tan-ta sma-re dra-i,Pale and wee-ping,  
Bian-co e lie-re,*Andante agitato.*  $\text{♩} = 58$ .*pp* Tenor sustains.

Bassoons &amp; Horns.



If the sound of la - menting should daunt thee, 'Tis El - vi - ra, she will  
 Bian-co e lie - ve che ge-me e so - spi - ra, Sa-rà El - vi - ra, che s'ag -  
*Cl., Horns & Bassoons sustain.*

haunt thee, and will murmur, "thou art cause of my death." When the tempest at  
 gi - ra, e ti gri - da, "io son mor - ta per te!" Quan - do il cie-lo è in tem -  
*rall un poco. a tempo.*  
*col canto.*

midnight is ra - ging, And the war of the e - le - ments wa - ging, . . . Then the  
 pe - sta più scu - ro, S'o-di un' om-bra af-fan - no - sa, che fre - me, . . . Sa-rà Ar -  
*Cl. with voice.*  
*Bassoons.* *Horns.*

spectre of Arthur shall fright thee, And to com-bat . . . shall in - vite thee.  
 tur, che t'in - cal-za, e ti pre - me, Sarà Ar - tu - ro . . . che t'in - cal - za,  
*pp*

*RICHARD.*  
 Mock - ing friends shall deride thy last breath! If the shade of El - vi - ra should  
 Ti mi - nac - cia de' mor - ti il fu - ror! Se d'El - vi - ra il fan - ta-sma do  
*pp*

haunt me, Pale and weeping, If the sound of la - menting should daunt me,  
 len - te M'ap - pa - ri - sca, m'ap - pa - ri - sca, m'in - cal - zi e s'a - di - ri,

My de - vo - tion, . . . e - ver con - stant, . . . To the heart I have lov'd I'll re -  
 Le mie pre - ci, . . . i so - spi - ri, . . . Mi sa - pran - no ot - te - ne - re mer -

*rall. un poco.*

call. But if he dared my vi - sion to dar - ken, In my wrath to the  
 cè. Se l'o - dia - to fan - ta - sma d'Ar - tu - ro, San - gui - no - so sor -

*a tempo.*

death I'd de - fy him, . And both mer - cy and shrift I'd de - ny him, Ne'er the  
 ges - se d'A - ver - no, . Ri - piom - bar - lo a - gli a bis - si in e - ter - no, Lo fa -

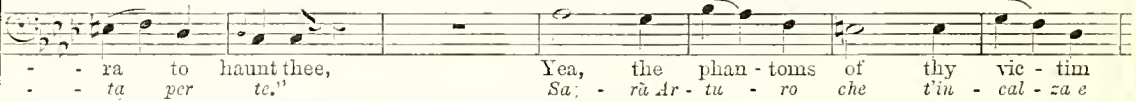
*pp*

traitor, ne'er the traitor, ne'er the traitor my heart should ap - pall.  
 reb - be, lo fa - reb - be, lo fa - reb - be il mio im - men - so fu - ror.

RICHARD.



SIR GEORGE.

*Strina.**ppp**Cl.**Horn.**Wind & K. Drum.**sf**pp*



to her heart I will re-call, My de-vo-tion  
 mi sa - pran - no ot - te - ne - re mer - cè, Mi sa - pran - no i

Yea, their shades shall thy sen - ses ap - pall!  
 ti mi - nac - cia de' mor - ti il fu - ror! Yea, the

Sa - rà Ar -

e - ver con - stant to the heart I fond - ly love I will re -  
 miei so - spi - ri, i miei so - spi - ri ot - te - ner da lei mer -

phan - toms of thy vic - tims shall de - ride thy la - test  
 tu - ro che t'in - cal - za e pre - me, che t'in - cal - za test e

*sf*

call, I will . re - call, to her heart I will . re -  
 cè, da lei . da lei mi sa - pran - no ot - te - ne - re mer -

breath, thy la - test breath, Yea, their phan - toms thy soul shall ap -  
 pre me, sa - rà Ar - tur, ti mi - nac - cia de' mor - ti il fu -

*f* *f*

call!  
 cè!

pall!  
 ror!

*Wind sustain.*  
*pp*

*Allegro maestoso.* ♩ = 144.SIR GEORGE (*embracing Sir Richard*). *a piacere.*

Oh Ri - chard, I charge  
Ric-car - do! Ric-car -

*Wind & Strings.*

*Horns & Trumpets.* *f* *col canto.*

*lunga.*

thee! Lay not this grief up - on me; Of - fer thy ven - geance a  
- do! Il duol che sì m'ac - co - ra, Fin - ca la tu - a bell'

*Strings.* *pp*

RICHARD.

sa - crifice! Oh friend, thy pray'rs have con - quer'd me! Vengeance hence - forth be  
a - ni - ma! Han vin - to le tue la - gri - me, Ve - di, ho ba - gna - to il

*(seizing his hand, with enthusiasm.)*

ba - nish'd! The heart that's true to . . ho - - nour, To mer - cy . . ne'er was  
ci - glio! Chi ben la pa - tria a - do - - ra, O - no - ra . . la pie -

The heart that's true to . . ho - - nour, To mer - cy . . ne'er was  
Chi ben la pa - tria a - do - - ra, O - no - ra . . la pie -

*Tutti.* *Cls. & Bassoons.* *Wind.* *sf* *p* *sf*

*Strings.*

dumb, to mer - cy, to mer - cy ne'er was dumb.  
- tà, o - no - ra, o - no - ra la pie - tà.

dumb, to mer - cy, to mer - cy ne'er was dumb.  
- tà, o - no - ra, o - no - ra la pie - tà.

*Cls.* *Tutti.* *Bassoons.* *f*

RICHARD.

Lis - ten, troops will at mor - ning's dawn be here,  
 For - se, for - se dell' al - ba al sor - ge - re,

*marcato.**pp**cresc. e string. il tempo.*

See - king, see - king to take his life,  
 L'o - ste, l'o - ste ci as - sa - li - rà,

*p*

SIR GEORGE.

Can he be sav'd? He must be sav'd! he shall not die!  
 S'ei vi sa-rà? S'ei vi sa-rà? ei pe - ri - rà!

*f cresc.*

RICHARD.

SIR GEORGE.

He shall not die! . . . he shall not die! . . . This hand can yet my  
 Ei pe - ri - rà, . . . si, pe - ri - rà! . . . Mia man non è an - cor

*f*

RICHARD.

wea - pon guide, I'll fight and con - quer by thy side! Yes,  
 ge - li - da, Con te il com - bat - te - rà, sì, sì! Se ar -



yes, we will de - fend his life, I swear he shall not  
 ma - to ci qui ver - rà, per que - sta man ci pe - ri -

SIR GEORGE.  
 Be  
 Sia

die!  
 rà!

this our bat - tle cry, . . . "Eng - land vic - to - ri - ous, and glo - ry be  
 vo - ce di ter - ror, . . . "Pa - tria, vit - to - ri - a, vit - to - ri - a co -

*sf sf sf > p sf*

ours."  
 nor."  
*Più maestoso. ♩ = 132. Trumpet.*

*Strings pizz. & Horns. Bassoons.*

*f*

*Tutti.*

SIR GEORGE.

Send forth the call vic - to - ri - ous,  
 Suo - ni la trom - ba e in - tre - pi - do.

*sf p Fln.*

Trum-pets shall loud pro-claim it, Death on the field is glo-ri-ous, To  
 Io pu-gne-ro da for-te, Bel-lo è af-frontar la mor-te, Gri-

arms, ... at break of day! Fight we for right and li-berty,  
 - dan-do, li-ber-tà! A-mor di pa-tria im-pa-xi-do,

Long shall we live in sto-ry, That is the sol-dier's glo-ry,  
 Mie-ta i san-qui-ni al-lo-ri, Poi ter-ga i bei su-do-ri

RICHARD.

To arms, then!  
 All al-ba!

That doth for all re-pay, To arms, then! Death in the field is glo-ri-ous, To  
 E i pian-ti, la pie-tà! All al-ba! Bel-lo è af-frontar la mor-te Gri-

RICHARD.

arms ... at break of day! Send forth the call vic-to-ri-ous,  
 - dan-do, li-ber-tà! Suo-ni la trom-ba e in-tre-pi-do,



Trum-pets a-loud pro-claim it, Death in the field is glo-rious, To  
 Tu pu-gue-rai da for-te, Bel-lo è af-frontar la mor-te, Gri-

arms . . at break of day! Fight we for right and li-berty,  
 dan-do, li-ber-tà! A-mor di pa-tria im-pa-ri-do,

Long shall we live in sto-ry, That is the sol-dier's glo-ry,  
 Mie-ta i san-qui-ni al-lo-ri, Poi ter-ga i bei su-do-ri,

That doth for all re-pay. To arms, then! Death in the field is glo-rious, To  
 E i pian-ti, la pie-tà! All'al-ba! Bel-lo è affrontar la mor-te, Gri-  
 SIR GEORGE.

To arms, then!  
 All'al-ba!

arms . . at break of day! Trum-pets a-loud shall proclaim it, Death on the field of  
 dan-do, li-ber-tà! Suo-ni la trom-ba, la trom-ba, Io pu-gue-rò da



Troops will at mor - ning's dawn be here,  
For - se dell' al - ba al sor - ge - re

bat - tle is glorious!  
for - te, da for - te!

I know it!  
All' al - ba!

See - king o take his life, he must be sav'd!  
L'o - ste ci as - sa - li - rà, s'ci vi sa - rà!

Yes,  
Mor

Be this our bat - tle cry, "En - gland vic - to - rious," Send forth the call vic -  
Sia co - ce di ter - ror, "Pa - tria, vit - to - ri - a!" Suo - ni la trom - ba e in -

sav'd!  
rà!

Send forth the call vic -  
Suo - ni la trom - ba e in -

to - ri - ous, Trum - pets a - loud pro - claim it, Death on the field is  
tre - pi - do, lo pu - gne - rò da for - te, Bel - lo è af - fron - tar la

to - ri - ous, Trum - pets a - loud pro - claim it, Death on the field is  
tre - pi - do, lo pu - gne - rò da for - te, Bel - lo è af - fron - tar la

glo - ri - ous, To arms . . . at break of day!  
 mor - - - tè, Gri - dan . . . do li - ber - tà!

glo - ri - ous, To arms . . . at break of day!  
 mor - - - tè, Gri - dan . . . do li - ber - tà!

Fight we for right and li - ber - ty,  
 A - mor di pa - tria im - pa - - - ri - do, *p*

Long shall we live in  
 Mie - ta i san - qui - gni al -

That is the sol - dier's glo - - - ry,  
 Poi ter - gu i bei su - do - - - ri,

sto - - - ry,  
 lo - - - ri,

To arms, then! Death on the field is  
 All' al - ba! Bel - lo è af - fron - tar la

That doth for all re - pay, To arms, then! Death on the field is  
 E i pian - ti, la pie - tà, All' al - ba! Bel - lo è af - fron - tar la

glo - ri - ous, To arms . . at break of day. Be this our bat - tle  
 mor - te Gri - dan - do, li - ber - tà. Sia ro - ce di ter -

glo - ri - ous, To arms . . at break of day. Be this our bat - tle  
 mor - te Gri - dan - do, li - ber - tà. Sia ro - ce di ter -

*D*

cry, . . "Eng - land and vic - to - ry," . . be this our bat - tle  
 ror, . . "Pa - tria, vit - to - ria e o - nor," . . sia ro - ce di ter -

cry, . . "Eng - land and vic - to - ry," . . be this our bat - tle  
 ror, . . "Pa - tria, vit - to - ria e o - nor," . . sia ro - ce di ter -

*D*

cry, . . "Eng - land and vic - to - ry!"  
 ror, . . "Pa - tria, vit - to - ria e o - nor!"

cry, . . "Eng - land and vic - to - ry!"  
 ror, . . "Pa - tria, vit - to - ria e o - nor!"

*sf* *D*

END OF THE SECOND ACT.



# ACT III.

*E flat Clarionets, Horns in F & in D, Trumpets in D.*

## STORM

*Allegro assai.*

PIANO.

*ppp*

Tenor, K Drums, & Basses.

Flts.

*ppp*

Bassoons.

Horns.

Obs.

Fls.

*p*

*p*

*(Enter armed men, in search of a fugitive.)*

*sf*

*ppp*

*calmando.*

*f*

*(Thunder.)*

*cresc.*

*Tutti.*

This musical score page contains seven systems of music, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system shows a complex melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The second system introduces the *Cl.* (Clarinet) and *Horns & Bassoons*. The third system features the *Ob.* (Oboe) and *Fl.* (Flute), with dynamics *p* and *legato*. The fourth system is marked *pp* (pianissimo). The fifth system is marked *Tutti* and *tutta forza*. The sixth system includes the instruction *(The storm is at its height.)*. The seventh system continues the storm scene with a dense, rhythmic texture.

The image displays a page of musical notation, numbered 214 at the top center. It consists of seven systems of grand staves, each with a treble and bass clef. The music is written in a key with one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody in the treble and the accompaniment in the bass. The third system features a more complex melodic line in the treble with many beamed notes. The fourth system shows a continuation of the melodic and harmonic themes. The fifth system has a more active treble staff with frequent beamed notes. The sixth system continues the melodic development. The seventh system shows a final melodic phrase in the treble and a corresponding accompaniment in the bass. The notation is clear and professional, typical of a printed musical score.



(Arthur enters pale and breathless; he rushes off the stage and re-enters, wrapping a large

cloak round himself, which conceals him.)

*sempre dimm di forza*

*sino*

*alla*

*Fine.*

*pp*

*sf*

*calando.*

*ppp*

## No. 18.

## RECIT., CHORUS AND ROMANCE.—"BY THE MARGIN OF A FOUNTAIN."

VOICE. *ARTHUR.* *(Turns to the door and watches.)*

I'm safe here! I'm safe at last then!  
*Son sal - ro, al - fin son sal - ro!*

PIANO. *Recit.* *pp Andante.*

They close pur-sued me when I e - vaded, and they have lost my tra - ces,  
*I miei ne - mi - ci fal - li - ro il col - po e mi smar - rir di trac - cia,*

PIANO. *Recit.* *sotto voce*

*(With enthusiasm.)*

*Andante mosso.* Oh coun - try dear, El - vi - ra! ye ma - gic names that sway me!  
*Oh pa - tri - a! oh a - mo - re! on - ni - pos - sen - ti no - mi!*

PIANO. *mf* *Recit.*

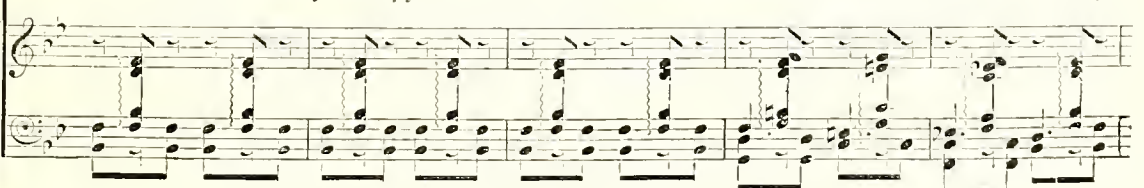
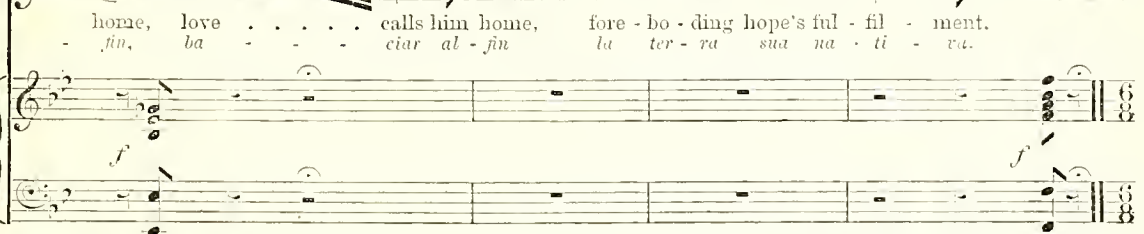
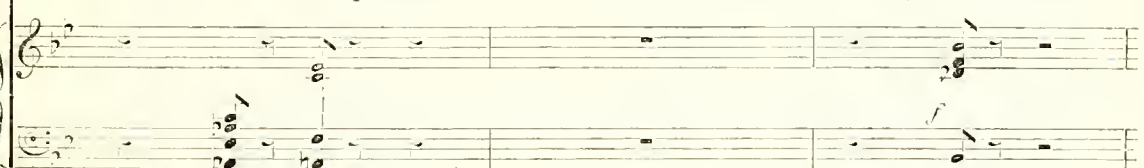
At ev' - ry foot - step some sight fa - mi - liar  
*Ad o - gni pas - so, mi bal - za il cor nel*

PIANO. *Andante mosso.* *f* *p*

greet me, yon purple mountains, ev'ry homestead, dear to mem'ry!  
*se - no, e be - ne - di - co, o - gni fron - da, o - gni sas - so!*

What fond e -  
*Oh, com' è*

PIANO. *pp* *Andante mosso.* *Tenor.* *sf* *tremolo.* *sf pp*





- guile the tar - dy mo - ments, Thro' the night his song did soar, By a foun - - -  
 - gar l'im-men - so duo - lo, Sciòl-sc un can - ti - co d'a-mor, sciòl-sc un can - - -

- - - tain, a trou - - ba - dour, ah!  
 - - - to d'a - mor, ah!

(with great ardour.)  
 RECIT. ARTHUR (joyfully).  
 The song I used to sing her, oh, El - vi - ra, oh, El - vi - ra, where shall I find thee, love?  
 La mia can-zon d'a - mo - re, oh El - vi - ra, oh El - vi - ra, o - ve t'ag - gi - ri tu?

Recit. *Strings.* *f*

*a tempo.* RECIT.  
 no voice makes answer, no sound!  
 nes-sun ri - spon - de, nes - sun! 'Twas  
*Andante sostenuto assai.*  $\text{♩} = 56.$  *Più mosso.* *Cis.* A  
*Strings.* *Horns.* *p* *sf* *Recit.*  
*Bassoons sustain.*

(The sky is now clear, the moon appears.)  
 thus I sang and woo'd thee, here in this woodland, 'neath its shelt'ring branches, and thy voice fond-ly re -  
 te co-si io can - ta - ra, di que - ste sel - ve tra le den - se fron - de, e tu al - lor e - co fa -

*pp*

ply-ing the strain re - pea-ted, If thou in gladness to my lays hast hearken'd, now oh list to the  
 ce - vi al can - to mi - o, deh! se a - scol - ta - sti l'a - mo - ro - so can - to, o - di quel dell' e -

*lento assai.* *lunga.*  
 e - xile, now oh list to the e - xile, whose days by sor - row have been dar - ken'd!  
 si - lio, o - di quel dell' e - si - lio, o - di il mio pian - to, il mio pian - to!

*f* *Lento assai.* *pp* *pp* *Wind.*

*Andante sostenuto.*  $\text{♩} = 104.$  *By the Au - na*

*rall. un poco.*  
 mar - gin of a foun - tain, Lin - ger'd sad - ly a trou - ba - dour, With la - men - ting his harp re -  
 fon - te af - flit - to e so - lo, S'as - si - de - va un tro - va - dor, Toc - cò l'ar - pa e suo - no

*pp* *pp* *rall. un poco.*

*a tempo.*  
 - soun - ded, Joy to his heart re - turns no more!  
 duo - lo, Sciòl - se un can - to e fu do - lor!

*a tempo.* *Fl.* *pp*

morn, . . . that night in gloom may hide him, Longs that  
 sol, . . . al - lor, al - lor che è se - ra, Bra-ma

*Fis. & Cls.*

dark - - - ness may dis-pel the day, Deems the ad - verse fates de -  
 se - - - ra al - lor, al - lor che è sol, Gli par ver - no pri - ma -

*ravvivando a poco.*

- ride him, Ev' - ry joy he casts a - way!  
 - ve - ra, O - gni gio - ja gli par duol!

*p sf pp*

ev' - - - ry joy . . . he casts a - way!  
 o - - - gni gio - - - ja gli par duol!

*rall. colla parte.*

But Qual

*Allegro maestoso. ♩ = 83.*

*p sotto voce marcato.*



*(goes to listen.)**(draws his mantle about him for concealment.)*hark!  
suon!a sound of foot-steps,  
al-cun s'ap - pres-sa!CHORUS (*within*). TENOR. *pp*'Neath the  
Bass. A - gli'Neath the  
A - gli*cresc.**pp*ram - parts we may find him yet!  
spal - di, al - le tor - ri an - diam!*pp*ram - parts we may find him yet!  
spal - di, al - le tor - ri an - diam!*sf**ppp*

ARTHUR.

CHORUS.

Again!  
Ancor!they have track'd me!  
di me in trac - cia!Search well the  
Si cer - che-Search well the  
Si cer - che-*cresc.*

ARTHUR.

ground, *rà,* He must be found, *si tro - ve - rà,* Oh Heaven, Oh Di - o!

ground, *rà,* He must be found. *si tro - ve - rà.*

*p*

CHORUS.

what spot will hide me? *o - ve m'a - scon - do?* No! No,

No! No,

*f*

No! he shall be found, *no non fug - gi - rà,*

No! he shall be found, *no non fug - gi - rà,*

*f*

search well the ground. *si tro - ve - rà,* Round the A - gli

search well the ground. *si tro - ve - rà,* Round the A - gli

ram - parts, 'neath the draw - bridge, He must be  
 spal - di, al - le tor - ri, si cer - che -

ram - parts, 'neath the draw - bridge, He must be  
 spal - di, al - le tor - ri, si cer - che -

Sea.

*sf*

(Arthur looks off the stage.)

found, he must be found.  
 rā, non sfug - gi - rā.

found, he must be found.  
 rā, non sfug - gi - rā.

Sea.

Wind.

*p* Strings pizz.

Sea.

*f* *p*

Search well the ground,  
 Si cer - che - rā,

Search well the ground,  
 Si cer - che - rā,

Sea.

*pp*

Cello.

*f* *p*



ARTHUR.

*pp*

He must be found.  
Non fug - gi - rà.

Their steps re -  
Ad al - tro

He must be found.  
Non fug - gi - rà.

*Strings, Cls., & Horns.**pp*

- trea - ting, once more have miss'd me!  
la - to van - no i fu - ren - ti,

*(He retires and watches a band of soldiers, who**morendo.**pass across the back of the stage ; when they are gone he looks after them.)**Wind.**ppp**sempre.**dimin.*

ARTHUR.

Searce can I hear them.  
*Son già lon - ta - ni.*

Oh that I might watch beneath the casement where my peerless maiden  
*Per-chè mai non o - so por-re il pie - de en - tro l'a-do - ra - te*

Recit.

Andante.

(About to rush off, but stops.)

slum-bers, could I but tell her my deep unchang'd de - vo-tion!  
*so - glic? di-re ad El-vi-ra il mio duol, la fe - de mi - a?*

Ah no,  
 Ah no,

now to re-veal my pas-sion were fa-tal. May-be my plaintive dit-ty, floa-ting thro' the  
*per - der po - trei me stes - so, o le - i; or si ri - pi - gli il can - to, for - se a me ver -*

darkness may awake her, breath of my love un - dy - ing; on the breeze I will waft it: I love thee, I  
*- rà se al cor le suo - na, co - me ne' di fe - li - ci, quan-do u-ni - ti, di - cem-mo: io t'a - mo! io*

Tempo 1mo. Andante.

love thee!  
*t'a - mo!*

O - ver  
 Cor - rea

Wind.

Tempo 1mo. Andante.

seas and o - ver moun - tains Doth the wea - ry ex - ile stray, Grief doth e - ver fly be -  
 val - le, cor - re a mon - te L'e - si - lia - to pel - le - grin, Ma il do - lor gli è sem - pre a

*Horns & Bassoons sustain.* *Fl. & Cls.*

- fore him, Hope but al - lures him to be - tray. When he  
 fron - te, Gli è com - pa - gno nel cam - min. Cer - ca il

*Fl.*

slum - - bers dreams of tears and sor - row, When he  
 son - - - no a not - ti, a not - te seu - ra, L'e - si -

*Cl.*

wakes he wan - ders lone - ly all the day, Dreaming he sees but signs of  
 - lia - to, l'e - si - lia - to pel - le - grin, So - gna, e il de - sta la scia -

*ravvivando e crescendo il tempo.*

*Wind sustain.*

*cresc. rarr. il tempo.*

ter - ror, Ev' - ry joy he casts a - way  
 - gu - ra, Del - la pa - tria, e il suo de - stin.

*f* *p* *pp* *Fl.* *Cl.*



ev - - - ry joy . . he casts a - way! Thus the trou - ba - dour goes  
 del - - - la pa - tria e il suo . . de - stin; *Sem-pre e - gua - li ha i luo - ghi e*

*Horns, & Bassoons sustain.*

*pp*

mour - ning, E - ver sigh - ing, . . well - a - day! Ne'er will hope's sweet dream re - tur - ning, With its  
 l'o - re, L'in - fe - li - ce . . tro - ra - dor, *L'e - si - lia - to al - lor che muo - re, Ha sol*

*Cl.*

*pp*

ma - gie round him play, He . . mourns, he mourns for aye, Ne'er will hope's sweet dream re -  
 po - sa al suo do - lor, *Al . . suo, al suo do - lor, L'e - si - lia - to al - lor che*

*a piacere. (con voce quasi spenta.)*

*pp*

- tur - ning, with its ma - gie round him play, he . . mourns, he mourns for aye!  
 muo - re, ha sol po - sa al suo do - lor, *al . . suo, al suo do - lor!*

*eresc.*

*a piacere. (He stands absorbed.)*

*Cl.*

*dolce.*

*(Elvira is just visible, she is listening.)*

*morendo.*

ELVIRA (*agitato*).

Oh, Arthur! Yes, 'tis Arthur, my love, 'tis  
*Ar - tu - ro!* *sì,* *è* *des - so,* *Ar - tur!* *mio*

par - don!  
*do - na!*

*Tutti.*

*Allegro giusto.* ♩ = 116. *sfpp* *cresc.*



thou! oh rap - ture! my love! ah, 'tis  
ben! oh gio - ja! mio ben! sei pur

ARTHUR.

My Ah, El - vi - ra!  
mia El - vi - ra!

thou, I may be - lieve it! Yes, be - lieve it! no more we part now! Then in  
tu! or non m'in - gau - ni! In - gau - nar - ti! ah, no, giam - ma - i, Dunque han

ARTHUR. ELVIRA.

grief no more thou'lt leave me! Ne - ver - more, henceforth thou'rt mine, love, Yes, Days of  
fin per me gli af - fan - ni? Non te - mer, fi - ni - ro i gua - i, si, si, mio

ARTHUR. ELVIRA. ARTHUR.

joy are now be - fore us, e - ver - more thou art my own! Oh Ar - thur, what  
ben, fi - ni - ro i gua - i, o - ve al - fin ci u - sca a - mor! Oh, Ar - tu - ro, Ar -

ELVIRA.

rap - ture no more to be par - ted!  
- tu - ro, per mai piu la - sciar - ci!

Ah, trust me, be - lov'd one, no more we will be parted, all doubt east a -  
Lo cre - di, mio be - ne, per ma - i più la - sciar - ci, mio ben, non te -



*sostenuto.*

Yes, . . . all doubt I cast a-side!  
 Ah! . . . che al-fin ei u-ni - sce a-mor.

side, thy griefs are o-ver, thou art mine, my love, my bride!  
 mer, ji-ni-ro i qua-i, o-re al-fin ei u-ni - sce a-mor.

*f* *pp sostenuto.* *Fin.* *Tenor.*

*Fl. & Cl.**Allegro più maestoso.*

104.

*Wind.*

*con slancio.* *pp*

ARTHUR.

*rall.*

Quite for-got now is ev-ry sor-row, While with rapture, while with rapture I be-  
 Nel mi-rar-ti un so-lo i-stan-te, Io so-spi-ro, io so-spi-ro e mi con-

hold thee, From thy glan-ces new life I bor-row, That con-soles me for ab-sence  
 so-lo, D'o-gui pian-to, e d'o-gui duo-lo, Che pro-ra-i lon-tan-da

*pp*

*abbandonandosi.*

3

dear, Yes, from thy glance new life I bor-row, that con-soles me for ab-sence  
 te, Sì, mi con-so-lo d'o-gui pian-to che pro-ra-i lon-tan-da

Sra.....

*Ob.* *Cl.* *pp* *f*

*a piacere.*

dear, thy glance con-soles me, ah thy ten-der glance con-soles me, for the pangs of ab-sence  
 te, sì d'o - gui pian-to, d'o - gui pian-to, d'o - gui duo-lo che pro - cai lon-tan da  
 Sea-

ELVIRA (*trying to remember*).

dear! For the pangs of ab-sence dear— Say how long was't since we  
 te! Che pro-rò lon-tan da me, quan-to tem-po! lo ram-

Wind.  
 Strings sustain.

ARTHUR.

ELVIRA, *con voce soffocata.**(taking his hands.)*

par-ted? Three long months! No, no, 'twas a cen-tu-ry of la-  
 - men-ti? Fur tre mesi! No, no, fur tre se-co-li di so-

- men-ting and... of tor-ture, 'twas a cen-tu-ry, a cen-tu-ry of woe.  
 - spi-rie di... tor-men-ti, fur tre se-co-li, tre se-co-li d'or-ror.

*f con slancio.*

Ev'-ry  
 Ti chia-

mo-ment with sighs I call'd thee, "Arthur dearest, come, without thee life is drea-ry!" Ev'-ry  
 - ma - va ad o-gni i-stan - te. "Riedi Ar-tu - ro, riedi Ar-tu - ro, e mi con - so - la!" Ti chia -

mo - ment with sighs I call'd thee, "Come, without . . . thee my life is drea - ry!" "Till my  
 - ma - va ad o-gni i-stan - te: "Vie-ni, ah vie - ni, e mi con - so - - la!" E rom -

soul was dark and wea - ry, And my pray - er was but for death, my soul was  
 - pe - ra la pa - ro - la Il sin - gul - to ah, del mio cor, si, la rom -

dark, was dark . . . and wea-ry, my pray'r . . . was . . . but for  
 - pe - ra il . . . sin - gul - to del mio, . . . ah, . . . del mio

*a piacere.*

*Tutti.*

death!  
 cor!

ARTHUR.  
 Is a doubt of me yet lin - ger-ing? tell me  
 Ah! per - do - na, ell' e - ra mi - se - ra, pri - gio -

*Allegro. ♩ = 160.* *Strings, &c.*

*Cls., Horns & Bassoons.*



ELVIRA.

tru-ly, or dost thou trust me? Nay, one word is all I ask thee: Say thou  
 - nie-ra, ab-ban - do - na - ta! Di, se a te non e - ra ca - ra, I che

*cresc.*

ARTHUR.

ne'er didst love yon stran-ger! Can it be they ne'er have told thee that the  
 mai se-quir co - le - i? Or fin - gi - gi, o i - gno - ri ch'el - la, pres - so a

*Tutti*

ELVIRA.

seaf - fold— What? oh tell me! Then thou know'st not?  
 mor - te— Chi! fu - rel - la! Tu non sa - i!

*Sra*

*pp*

ELVIRA (*amazed, making a violent effort to collect her thoughts*).

'Twas our sov'reign! She? oh won-der!  
 la re - gi - na! La re - gi - na!

ARTHUR.

Yea, her life was sore im - pe - rill'd, She was sen-tenc'd that day to  
 Un in - du - gio, e la me - schi - na Su d'un pal - co a mor-te or -

ELVIRA (abandoning herself to joy).

Ah! . . .  
Ah! . . .All grows plain!  
e fin ver?'tis like a  
qual lu - mepe - rish!  
ren - da!*cresc.*

ARTHUR.

light-ning flash, from my brain the clouds have vanish'd! Then thou lov'st me? Ah, doubt no  
ra - pi-do or la men - te mi ri - schiara! Dun-que m'a - mi? E puoi te -

ELVIRA.

ARTHUR.

more! Thou'lt not leave me? Nonot with life. I am thine till death shall part . . .  
mer? Dun-que tuo - i? Star te-co o - gnor, tra gli am - ples - si dell' a - moELVIRA. *lento.*us!  
re!Then thy heart is mine for e-ver? say!  
Dun-que m'a-mi mio Ar-tu-ro? si?*Ped.**cresc.**Più moderato. ♩ = 108.*

ARTHUR.

Come, love, . . . come, let these arms en - fold thee, my  
Vie - ni, . . . vie - ni fra que - ste brac - cia, A -

Strings.

*pp*

Wind.

*pp*

life, my on - ly trea - sure, Come, love, joy that no words can  
 - mor, de - li - zia e ri - ta, vie - ni, . . non mi sa - rai ra -

mea - sure, A - wait, a - wait us e - ver - more, Life is a waste with -  
 - pi - ta Fin - chè, fin - chè ti strin - go al cor, Ad o - gni i - stan - te an -

*rall.* *affret.*

*pp*

out . . . thee, Thou art my star of splendour, Ah, . . . Come, love,  
 - san - te, . . . Ti chia - mò e te sol bra - mo, ah, . . . Vie - ni, . .

*p*

then will I ho - mage ren - der, Ah, Come to this heart a - do - ring, And hear me  
 vien ti ri - pe - to, io t'a - mo, sì, T'a - mo d'im - men - so a - mo - re, sì, tel ri -

ELVIRA. *a piacere.*  
 Dea - rest,  
 Ca - ro,

tell thee, and hear me tell thee, fai - - - rest, I love thee e - ver - more.  
 - pe - to, sì, tel ri - pe - to, t'a - mo, t'a - mo d'im - men - so a - mor.

*sf* *sf* *p*



*a tempo.*

read in my eyes o'er - flow - ing, My fond, my deep e - mo - tion,  
 ca - ro, non ho pa - ro - la Chè - spri - ma il mio con - ten - to,

*pp*

Thine, love, thine is my heart's de - vo - tion, 'Tis thine for e - ver - more.  
 L'al - ma, l'al - ma e - le - var - mi sen - to In e - sta - sì d'a - mor,

Life is a waste with - out thee, Thou shalt protect and guide me, ah!  
 Ad o - gni i - stan - te an - san - te, Ti chia - mo e te sol bra - mo, ah!

*pp* *p*

Nought, love, nought shall from thee di - vide me, . . . Thine is my love a -  
 Ca - ro, vien, ti ri - pe - to, t'a - mo, . . . T'a - mo d'im - men - so a -

- bi - ding. Then hear me tell thee, oh hear me tell thee, I . . . am thine, e - ver -  
 - mo - re, Sì, tel ri - pe - to, sì, tel ri - pe - to, sen - ti - to, dal . . . mio

ARTHUR.

Oh dearest, tell me, oh dearest, tell me, oh, my love!  
 Sì, mel ri - pe - ti, sì, mel ri - pe - ti, ah, mio ben!

*sf* *3* *3* *3* *sf*

*Più vivo.* ARTHUR.

-more! Oh thou, my on - ly trea - sure, A . . waste is life with -  
 cor! Ad o - gni i stan - te an - san - te Ti . . chia - mo e te sol  
 Sea

*f* *Più vivo.*

ELVIRA.

-out thee! From thee shall nought di - vide me, Do thou pro - tect and  
 bra mo! Ad o gni i - stan - te an - san - te Ti chia - mo e te sol  
 Sea

guide me! Ar - - thur, dear - est!  
 bra - mo! Ah! mio Ar - tu - ro!

Ah! . . . my love! thine . . . for  
 Ah! . . . mio ben! sem . . . pre u -

nought shall part us!  
 sem - - pre in sie - - - me.

e - ver. Nought shall part  
 - ni - ti. Sem - pre in sie . . .

ELVIRA.

us!  
 - me!

*3* *lento.* *3* *3* *3*  
 Then thy heart is mine for e - ver? say!  
 Dun-que m'a - mi mio Ar-tu - ro, si?



*tempo primo.*

Dea - rest! read in my eyes o'er - flow - ing, My fond, my true e -  
 Ca - ro, ca - ro, non ho pa - ro - la Ch'è - spri - mail mio con -

Come, let these arms en - fold thee, Thou art my on - ly  
 Vie - ni fra que - ste brac - cia, A - mor, de - li - zia e

*tempo primo.*

- mo - tion, Thine, love, thine is my heart's de - vo - tion, 'Tis thine for e - ver -  
 - ten - to, L'al - ma, l'al - ma e - le - var mi sen - to In e - sta - si d'a -

trea - sure, Joy that no words can mea - sure Waits for us e - ver -  
 vi - ta, Non mi sa - rà ra - pi - ta, Fin - ch'è ti strin - go al

- more. Life is a waste with - out thee, Thou shalt protect and guide me! Ah,  
 - mor, Ad o - gui i - stan - te an - sun - te, .. Ti chia - mo e te sol bra - mo, ah deh!

- more. Ah, my  
 cor. Ah deh!

Nought, love, nought shall from thee di - vide me, Thine is my love a -  
 vie - ni, vien, ti ri - pe - to, t'a - mo, T'a - mo d'im - men - so a -

love! Thine is my heart a - do - ring, ah yes, Thine is my heart a -  
 vien! Vien, ti ri - pe - to, t'a - mo, si, ah T'a - mo d'im - men - so a -



*a tempo.* *rarr.*

bi - ding, Then hear me tell thee, oh hear me tell thee, oh love, I'm  
 - mo - re, Si, tel ri - pe - to, si, tel ri - pe - to, mio ben, mio

do - ring, Oh dea - rest, tell me, oh dea - rest, tell me, fai -  
 - mo - re, Si, tel ri - pe - to, si, tel ri - pe - to, t'a

*a tempo.*

*più mosso.*

thine, yes, ... I'm thine, love, for e - ver - more, oh love! Nought  
 - ben, si, ... d'im - men - so, d'immen - so a - mor! mio ben! Sem

- rest, yes, ... I love thee, for e - ver - more, my trea - sure!  
 - mo, si, ... d'im - men - so, d'immen - so a - mor! mia vi - ta!

*ff* *più mosso.* *p* *cresc.* *f*

shall from thee di - vide me more, while life shall  
 - pre con te vi - rro d'a - mor, con te d'a

No nought while life shall  
 vi - rro con te d'a

*ff*

last! oh love! Nought shall from thee di -  
 - mor, mio ben! Sem pre con te vi -

last, my trea - sure!  
 - mor, mia vi - ta!

*p* *cresc.* *f*

- vide me more, while life shall last, nought shall from  
 - vrò d'a - mor, con te d'a - - mor, con te d'a -

No nought while life shall last, nought shall from  
 Vi - vrò con te d'a - - mor, con te d'a -

thee di - vide me more, No, no, while  
 mor, vi - vrò d'a - mor, Con te vi -

thee di - vide me more, No, no, while  
 mor, vi - vrò d'a - mor, Con te vi -

life, while life shall last!  
 vrò, con te d'a - mor!

life, while life shall last!  
 vrò, con te d'a - mor!

*tutta forza.*

*Horns.*  
*Ped.* *Drums.* \*

VOICE. *Moderato.*

PIANO.  $\text{♩} = 126.$

*p* *cresc.*

## RECIT. ARTHUR.

A-gain I hear them, hark, ad-vancing footsteps, I'm safe no  
A-scol-to an-co-ra que-sto suon mo-le-sto! i miei ne-

## Recit.

## ELVIRA.

lon-ger!  
mi-ci!

Yes, that sound of ter-ror,  
Sì, quel suon fu-ne-sto!

*Strings.*  
*sf in tempo.*

## Recit.

(mysteriously.)

it has threaten'd me oft;  
io co-no-sco quel suon,

ah, but I tell thee no more I fear it,  
ah tu non sa-i, che più nol te-mo,

*con forza.*

ah : : : : no! I fear the sound no lon-ger!  
ah : : : : no! io più nol te-mo or-ma-i!

I have des-  
nel-la mia



- troy'd it, the ha-ted veil that she wore be - fore thee, I have rent it a - sun-der, And to -  
 stan - za squarciai quel vel che or - nò sua te - sta, cal-pe-stai le suc pom-pe, e all' au -

*sf*

*Allegretto.*

- morrow we'll have no sor - row. The dance a - waits us, oh  
 - ro - ra, con me tu an - co - ra. Ver - rai a fe - sta, a

*Tutti as before.*

*pp*

*Tempo primo.* ARTHUR. ELVIRA.

come, love. Oh Hea - ven, what say'st thou? That look, darken-ing thy  
 dan - za! Oh Di - o! che di - ci? Co - sì, co-me tu mi

*Recit.*

*pp* *pp tremolo. Colla parte.*

fea - tures, too well I know it, 'tis thus they re - gard me, nor un - der - stand my woe, my  
 guar - di, mi guar - da es - si, c in - ten - der non san - no il mio par - tar, il duol l'af -

*in tempo.* ARTHUR (alarmed at Elvira's relapse).

ter - ror! Oh, a - rouse thee! (her mind is  
 - fan - no! Oh! ti seuo - ti, oh ciel! ra -

*in tempo.* *sf* *pp*

wan - d'ring!)  
neg - gi!

CHORUS. TENORS (*within*). BASSES (*within*).

Who goes there?  
Al - to lù?

A friend - ly  
Fe - del drap -

pp

sf

ELVIRA.

Come! come!  
Vien! vien!

TENORS.

Ah, and  
Ah, tu

squa - dron!  
pel - lo!

Give the pass - word!  
E chi vi - va?

ARTHUR.

ELVIRA (*forcibly detaining him*).

canst thou leave me thus? No, no!  
vuoi fug - gir - mi an - cor! Ah, no!

BASSES.

TENORS.

En - gland, and Crom - well!  
An - glia! Crom - vel - lo!

Pass then,  
Vi - va!

No, with her thou shalt not fly! No!  
no, co - lei più non t'a - vrà, ARTHUR. no,

BASSES.

TENORS.

BASSES.

Si - lence!  
Ta - ci, ah!

Pass then!  
Vi - va!

Seek him here!...  
Vin - ce - rà!...

Seek him here!...  
Vin - ce - rà!...

sf

(Kneeling and weeping she embraces Arthur's knees.)

ELVIRA.

Stay . . . thou . . . near me, oh stay, I do im -  
 Ah! . . . t'ar - - re - sti, t'ar - re - sti il mio do -

ARTHUR.

Ah, thou wilt un - do me, oh hush, thou wilt un -  
 ta - - ci, in - fe - li - - ce, ah ta - ci per pie -

(from all

plore thee, oh help me my fa - - ther, oh  
 lo - - re, a - ju - - to! o gen - ti! a -

do me, to find me here is death.  
 ta - - de, ah non ti fug - gi - rò.

*incalzando sempre il tempo.*

(sides people are heard to approach.)

help me, oh stay, oh  
 ju - - to! pie - tà! pie -

oh speak not!  
 ah ta - - ci!

*e cresc.*

(all have entered.)

stay!  
 tà!

(Elvira perceiving them as tran-  
quillized.)



(Arthur, during the following, takes no heed of what befalls him, lost in dismay at Elvira's madness.)

RICHARD and SIR GEORGE. *ff*

*TREBLE.* 'Tis Ar - tu - - - thur? . .  
ro!

*TENOR.* 'Tis Ar - tu - - - thur? . .  
ro?

*BASS.* 'Tis Ar - tu - - - thur? . .  
ro!

*Sva.....*

We've found him! . .  
Ar - tu ro!

We've found him! . .  
Ar - tu ro!

We've found him! . .  
Ar - tu ro!

*Sva.....*

(with anger.)

(with compassion.) 'Tis he, the trai - - - tor!  
(with compassion.) lo scia - - - gu - ra - - - to!

(with anger.) 'Tis he, the trai - - - tor!  
(with anger.) lo scia - - - gu - ru - - - to!

(with anger.) 'Tis he, the trai - - - tor!  
(with anger.) lo scia - - - gu - ra - - - to!

*Sva.....* *sf>* *sf>* Fl. Ob. & Cl. *pp*

Two systems of piano accompaniment. The first system features a treble and bass staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music is in a minor mode, characterized by the presence of B natural and F# notes. The second system continues the piano introduction with similar notation.

*Andante lugubre.* ♩ = 80.

Strings.

Wood & Brass.

Two systems of piano accompaniment for the first vocal entry. The first system includes dynamics markings *pp* (pianissimo) and *p* (piano). The second system continues the accompaniment with similar dynamics.

RICHARD.

Vocal line for the character Richard. The melody is written on a single staff. The lyrics are: "Thou'rt re - turn'd, our Ca - va - lier, ... ti". Dynamics markings *p* and *pp* are present.

Two systems of piano accompaniment for the second vocal entry. The first system includes the dynamic marking *p* (piano). The second system continues the accompaniment.

laws de - fy - ing, Heav'n's dread will de - crees our ... ven - geance,  
col - se il Di - o Pu - ni - tor de' tra - di - men - ti!

Thy life is for - feit, think not of fly - ing, Safe we hold thee,  
Tu qui, o Ar - tu - ro, qual de - stin ri - o A tal spiag - gia

TREBLE.

Thy life is for - feit, think not of fly - ing, Safe we ... hold thee,  
Tu qui, o Ar - tu - ro, qual de - stin ri - o A tal ... spiag - gia

TENOR.

Heav'n in jus - tice so de - crees it, Safe we hold thee,  
Pe - ra uc - ci - so fra tor - men - ti Chi tra - di - ra

BASS.

Two systems of piano accompaniment for the final section. The first system includes the dynamic marking *f* (forte). The second system continues the accompaniment.

ELVIRA.

thou art doom'd.  
te gui - ão?

Oh my Ar - thur, she doth not love thee,  
Cre-di o Ar - tu - ro, el - la non t'a - ma,

thou art doom'd.  
te gui - ão?

thou art doom'd.  
pa-tria e o - nor!

thou art doom'd.  
pa-tria e o - nor!

Wood.

*pp sotto voce.*

RICHARD.

Thy El - vi - ra a - lone is true, ah!  
Sol je - li - ce io ti ja - rò, sî!

Tal - bot, thou  
Tal - bo Ar -

BASS.

Tal - bot,  
Tal - bo Ar -

Tal - bot, thou  
Tal - bo Ar -

*pp**f*

traï - tor the law of thy coun - try Just - ly condemns thee  
- tu - ro, la pa - tria, e Di - o, Te al - la mor - te

traï - tor the law of thy coun - try Just - ly condemns thee  
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traï - tor the law of thy coun - try Just - ly condemns thee  
- tu - ro, la pa - tria, e Di - o, Te al - la mor - te



(At the word "death" a total change comes over  
Elvira; she now realises all that passes.)

ELVIRA (a cry of despair.)

Hor - ror!  
Mor - te!

RICHARD.

to the death! Oh day of woe!  
con - dan - nò! Ah, tra - di - tor!

SIR GEORGE.

to death! Oh day of woe!  
Che or - or! ah, qual ter - ror!

TREBLE.

to death! Oh day of woe!  
Che or - ror! ah, qual ter - ror!

TENOR.

to the death! Heav'n in  
con - dan - nò! Dio rag -

BASS.

to the death! Heav'n in  
con - dan - no! Dio rag -

*sf* *pp* *sf* *sf*

ELVIRA.

Heard I right - ly?  
Che a - scol - ta - i?

jus - tice wills it so!  
- giun - ge i tra - di - tor!

jus - tice wills it so!  
- giun - ge i tra - di - tor!

*sf* *Wind.*

## RICHARD and SIR GEORGE.

*sotto voce.* How chang'd her mien! Pale as  
*Si tra - mu - to, Si fè*

*sotto voce.* How chang'd her mien! Pale as  
*Si tra - mu - to, Si fè*

*sotto voce.* How chang'd her mien! Pale as  
*Si tra - mu - to, Si fè*

*sotto voce.* How chang'd her mien! Pale as  
*Si tra - mu - to, Si fè*

death her cheek doth grow!  
*smor - - - ta ed av - - - ram - - - pò!*

death her cheek doth grow!  
*smor - - - ta ed av - - - ram - - - pò!*

death her cheek doth grow!  
*smor - - - ta ed av - - - ram - - - pò!*

death her cheek doth grow!  
*smor - - - ta ed av - - - ram - - - pò!*

*Cello & Bassoon.*

*pp*

## ARTHUR.

*Largo maestoso.*  $\text{♩} = 58.$

*Strings.* *pp*

Oh hap - less mai - den mine, . .  
 Cre - dea - si, mi - se - ra, . .

Why didst thou doubt me? Ne - ver with -  
 Da me tra - di - ta, Tra - ca sua

*Horns.*

out thee Could I have liv'd!  
 vi ta In tal mar - tir!

*Clas. & Bassoons.*

If thou art lost to me, Come death, end my earth - ly  
 Or spi - do i ful - mi - ni, Di - sprez - zo, di - sprez - zo il

sor - row, . . . Joy still I bor - row, If by thy side I  
 fa - to, . . . Se te - co al la - to, Po - trò, po - trò mo -



*ppp*  
 What woe - ful sound is that? Bo - ding me sor - row.  
*Qual mai fu - ne - re - a* Fo - ce fu - ne - sta.  
 die!  
*rir!*

RICHARD. *ppp*

What is that woe - ful sound That bo - deth her  
*Qual suon fu - ne - re - o* Che a - pre u - na

SIR GEORGE.

*ppp*  
 It is the death - knell, Thy hours are en - ded,  
*Qual suon fu - ne - reo,* Fe - ral rim - bom - ba,

TREBLE.

*ppp*  
 Oh hark, 'tis the death - knell,  
*Qual suon fu - ne - re - o*

TENOR.

*ppp*  
 It is the death - knell, Thy hours are  
*Qual suon fu - ne - reo* Ch'a - pre u - na

BASS.

*ppp*  
 It is the death - knell, Thy hours are en - ded,  
*Qual suon fu - ne - reo* Ch'a - pre u - na tom - ba.

*pp*

Ah will to - mor - row find me be - reav'd?  
*Mi scu - te e de - row sta Dal mio mar - tir?*

Why didst thou doubt me, oh maid - en mine?  
*Tra - didst sua vi - ta In tal mar - tir,*

sor - row, a cor, las, . . . She will be be  
*tom - ba, Al cor, al . . . cor mi piom - ba, al*

Our laws of - fen - ded Doom thee to die,  
*Nel sen mi piom - ba, M'ag ghiac - cia il cor,*

Our coun - try's laws have doom'd thee to die, doom'd thee to  
*di tom - ba, Ci piom - ba al cor, al cor, ci piom - ba al*

en - ded, our laws doom thee to die.  
*tom - ba, ci piom - ba al cor, al cor,*

And by our laws thou'rt doom'd to die, thou'rt doom'd to  
*Cu - po rim - bom - ba, piom - ba al cor, ci piom - ba al*

*ppp*

Hold, ye re-morse-less men, The life that I che-rish  
*Se fui sì bar-ba-ra Nel trar-lo a mor-te,*

ah! why? Come death, and end me,  
*ah! sì, Di spre-zo il fa-to,*

reav'd, A-las, to-mor-row she'll be be-reav'd,  
*cor, Lor sor-te or-ri-bil mi piom-ba al cor,*

for - - - bear, for if ye seize him the maid will  
*non ha, non ha più la - - - gri-me il mio do-*

die, for-bear ye, for-bear ye, For if now ye seize him,  
*cor, Pur fra le, la-gri-me, Spe-me ci af-fi-da, sì,*

Thy life now is for-feit, Thou can'st not es-cape us,  
*E Dio ter-ri-bi-le, In su-a ven-det-ta,*

die, yes, thy life is for-feit,  
*cor, e Di-o*

Thus must not pe-rish, Or I with him will die!  
*Ma-vrà con-sor-te Nel suo, nel suo mo-rir!*

Joy still I bor-row, If by thy side I die!  
*Se te-co al-la-to Po-trò, po-trò mo-rir!*

ah for-bear, ah for-bear!  
*ah pie-tà, ah pie-tà!*

die, ah for-bear, or she will sure-ly die!  
*lor, no, non ha più la-gri-me il do-lor!*

the mai-den will die, yes, will die!  
*che Dio c'ar-ri-da con pie-tà!*

thy fate is de-creed, thou must die!  
*gliem-pi sa-et-ta con ri-gor!*

Thou must, yes, thou this day must die!  
*lo vuol, sen-za pie-tà, pie-tà!*

*Flu. pp Horn.*

(approaching Arthur.)

Oh  
Ar -

SIR GEORGE and RICHARD.

Not to  
Sol fe

TREBLE and ALTO.

Not to  
Sol fe

(The Puritans, impatient turn to Sir George and Richard, and whisper.) 1ST and 2ND TENOR.

Wait no lon - ger, but seize the trai - tor, Ev - 'ry  
sotto voce. Che s'a-spet - ta, al - lu ven-det - ta? Dio co -

Wait no lon - ger, but seize the trai - tor, Ev - 'ry  
Che s'a-spet - ta, al - lu ven-det - ta? Dio co -

*pp*

(embracing him.)

Ar - thur!  
tu - ro!

My love!  
Ar-tur!

I part from thee no  
Ar-tur, tu vi - vi an -

Oh my El - vi - ra!  
El - vi - ra! El - vi - ra!

you is ven - geance gi - ven, Leave him to the wrath of  
ro - cia or par - la in ro - i, La pie - ta - de Id - dio v'ap -

you is ven - geance gi - ven, Leave him to the wrath of  
ro - cia or par - la in co - i, La pie - ta - de Id - dio v'ap -

hope on earth re - lin - quish, To a trai - tor's death we  
man - da a' fi - gli suo - i, Che giu - sti - zia or - mai si

hope on earth re - lin - quish, To a trai - tor's death we  
man - da a' fi - gli suo - i, Che giu - sti - zia or - mai si

Cello.

*p*



more!  
cor!

'Twas I that lost thee! oh love, for-  
Il tuo per do no! per me a

We'll die to-ge-ther!  
Te co io so-no!

Hea-ven, Not to you is ven-geance gi-ven, leave him  
pren-da, La pie-ta-de Id-dio v'ap-pren-da, La pie-

Hea-ven, Not to you is ven-geance gi-ven, leave him  
pren-da, La pie-ta-de Id-dio v'ap-pren-da, La pie-

doom thee, Ne'er shall ho-nour'd grave en-tomb thee, Thou who  
ren-da, ca-da al-fin l'ul-tri-ce spa-da So-vra il

doom thee, Ne'er shall ho-nour'd grave en-tomb thee, Thou who  
ren-da, ca-da al-fin l'ul-tri-ce spa-da So-vra il

give me! We'll die to-ge-ther! Yes, to-  
mor-te! o Ar-tu-ro mi-o! si, mio

Ah, El-vi-ra!  
ah, un an-plcs-so!

to the wrath of Hea-ven, not to you is ven-geance  
ta-de Id-dio v'ap-pren-da, sol fe-ro-cia or par-la in

to the wrath of Hea-ven, not to you is ven-geance  
ta-de Id-dio v'ap-pren-da, sol fe-ro-cia or par-la in

dar'd our laws de-fy, Yes, Ev'-ry hope on earth re-  
ca-po al tra-di-tor, si, Dio com-man-da' ji-gli

dar'd our laws de-fy, Yes, Ev'-ry hope on earth re-  
ca-po al tra-di-tor, si, Dio com-man-da' ji-gli

*pp*

ge - ther! one fare - well yet!  
be - ne! un ad - di - o!

One fare - well yet,  
ah, un ad - di - o!

gi - ven, Leave him to the wrath of Hea - ven, If ye  
vo - i, La pie - ta - de Id - dio c'ap - pren - da, Deh, ces -

gi - ven, Leave him to the wrath of Hea - ven, If ye  
vo - i, La pie - ta - de Id - dio c'ap - pren - da, Deh, ces -

lin - quish, To a trai - tor's death we doom thee, Ne'er shall  
suo - i, Che giu - sti - zia or - mai si ren - da, Fia l'e -

lin - quish, To a trai - tor's death we doom thee, Ne'er shall  
suo - i, Che giu - sti - zia or - mai si ren - da, Fia l'e -

## ARTHUR.

Cru - el ty-rants, nay, un-hand me! I charge ye, unhand me!  
Ar - resta - te-vi, sco - sta - te, crude - li, crude - li!

seize him she will die, yes, if ye seize him she will die, yes, she will die!  
- sa - te, sol fe - ro - cia par-la in vo - i, sor - di sic - te al - la pie - ta! . .

seize him she will die, yes, if ye seize him she will die, yes, she will die!  
- sa - te, sol fe - ro - cia par-la in vo - i, sor - di sic - te al - la pie - ta! . .

honour'd grave entomb thee, Thou who dar'd, yes, thou who dar'd our laws de - fy!  
- stre-ma, cada al-fin l'ul - tri - ce spa - da sov-ra il ca-po al tra-di - tor! . .

honour'd grave entomb thee, Thou who dar'd, yes, thou who dar'd our laws de - fy!  
- stre-ma, cada al-fin l'ul - tri - ce spa - da sov-ra il ca-po al tra-di - tor! . .

ARTHUR.

Look on this mai - den, . . . With grief o'er -  
*El - la è tre - man - te, . . . El - la è spi -*

*pp*

la - den, Stay your re - lent - less hands,  
*rah - te, A - ni - me per - jū - de,*

Some pi - ty show! One last fond  
*Sor - de a pie - tà, Un so - lo i -*

par - ting Ye will not . . . de - ny me,  
*stan - te, ah, L'i - re . . . fre - na - te, . . .*

Then I de - fy ye Your worst . . . to . . .  
*Poi vi sa - zia - te Di cru - del -*



ELVIRA.

Ar - - - thur. dea - - - rest!  
 Ah, mio Ar - - - tu - - - ro!

do! Look on this mai - - den, with grief o'er - la - den, oh stay, oh  
 tà! ell' è tre - man - - te, ell' è spi - ran - te, a - ni - me

RICHARD and SIR GEORGE.

For-bear ye, for-bear ye, or this ten - - der  
 Ces - sa - te, ces - sa - te, un i - - - stan - - te,

TREBLE.

Ah, for - - - bear ye  
 Deh, ces - - - sa - - - te,

TENOR.

De - lay not, but seize him, By our laws thou'rt  
 Ven - det - ta s'af - fret - ti, Dio lo - - - le, Id

BASS.

De - lay not, but seize him, By our laws thou'rt  
 Ven - det - ta s'af - fret - ti, Dio lo - - - le, Id

*Più sostenuto.*

do not leave me, ah, to  
 ti per - - - de - - - i, per me a

stay your re - lent - less hands, . . . One last fond par - ting ye'll not de -  
 per - ji - de, sor - de a pie - tà, . . . un so - lo i - stan - te l'i - re fre -

maid will die, for-bear ye, forbear ye, or this  
 per pie - - - tà, ces - sa - te, ces - sa - te, un i - - -

ah, for - - - bear ye, or this  
 per pie - - - sì, un pp i - - -

doom'd to die, de - lay not, but seize him, by our  
 dio lo - - - vuol, ven - det - ta s'af - fret - ti, Dio lo

doom'd to die, de - lay not, but seize him, by our  
 dio lo - - - vuol, ven - det - ta s'af - fret - ti, Dio lo

part were worse than death!  
 mor te! Ar tu ro! ah!

ny me, then I de-fy ye your worst to do, your worst to  
 na-te, po scia sa-zia-te la cru-del-tà, la cru-del-

ten der maid will die!  
 stan-te, per pie-tà!

ten der maid will die!  
 stan-te, per pie-tà!

laws thou'rt doom'd to die!  
 nuo le, Id dio lo vuol.

laws thou'rt doom'd to die!  
 nuo le, Id dio lo vuol,

## ARTHUR.

do!  
 tà!

ah for-bear ye!  
 deh, ces-sa-te!

ah for-bear ye!  
 deh, ces-sa-te!

wait no lon-ger!  
 non si tar-di!

wait no lon-ger!  
 non si tar-di!

*tremolando.*  
 pp

*Allegro marziale. ♩ = 44.*      *Horns in Orchestra.*

*Horns on the Stage.*      *ppp morendo.*

*f*      *sf*

**RICHARD and SIR GEORGE.**

Hark, a trum - pet!  
Suon d'a - ral - di!

**CHORUS. TREBLE.**

Hark, a trum - pet!      'Tis a he - rald!  
Suon d'a - ral - di!      Un mes - sag - gio!

**TENOR.**

Hark, a trum - pet!      'Tis a he - rald!  
Suon d'a - ral - di!      Un mes - sag - gio!

**BASS.**

Hark, a trum - pet!      'Tis a he - rald!  
Suon d'a - ral - di!      Un mes - sag - gio!

*Strings.*      *p*

*Trumpets.*      *p*

*pp*      *Drums.*

**ELVIRA and ARTHUR.**      **CHORUS. TENOR.**      *(They are going out to see, but are stopped by the sight of a messenger, who brings a letter to Sir George.)*

Ah, who sends?      Let us ask.  
Che sa - rà?      E - splo - riam.

**RICHARD and SIR GEORGE.**      **BASS.**

Ah, who sends?      Let us ask.  
Che sa - rà?      E - splo - riam.

*cresc.*      *p*

*(He and Sir Richard having read the letter, exclaim:)*

*f Tutti.*



RICHARD.

Heav'n be - friends us,  
E - sul - ta - te!

SIR GEORGE.

Heav'n be - friends us,  
E - sul - ta - te!'Tis the down - fall of the  
Già i Stu - ar - di rin - ti -

Sea

All of - fen - ders then are par - don'd!  
I cat - ti - ri han già per - do - no,Eng - lish  
l'An - glaStuarts,  
so - no,Eng - lish  
l'An - gla

ELVIRA.

Oh what  
Da - gli af -

ARTHUR.

Oh what sud - den  
Da - gli af - fan - ni al

RICHARD and SIR GEORGE.

peo - ple . . now shall be free,  
ter - ra . . ha li - ber - tà,Ye . . Eng - lish  
si, . . l'An - gla

TREBLE and ALTO.

BRUNO with 1st TENOR.

All . . Eng - lish  
Ah! . . l'An - gla

BASS.

All . . Eng - lish  
Ah! . . l'An - glaAll . . Eng - lish  
Ah! . . l'An - gla

rap - ture . . af - ter our sor - rows, Oh what  
 fun - ni al gau - dioe stre - mo, Fa quest'

rap - ture . . af - ter our sor - rows,  
 gau - dio, al gau - dioe stre - mo, *pp*

peo - ple . . now shall be free! And to  
 ter - ra ha li - ber - tà, A Crom -

peo - ple . . now shall be free! And to  
 ter - ra ha li - ber - tà! A Crom -

peo - ple . . now shall be free! And to  
 ter - ra ha li - ber - tà! A Crom -

peo - ple . . now shall be free! And to  
 ter - ra ha li - ber - tà! A Crom -

ec - sta-cy, un - elou - ded days a - wait us, Oh what  
 a - ni-ma, Quest' a - ni-ma ra - pi - ta, Quest' i -

now un - elou - ded days a - wait us, . .  
 ra quest' a - ni-ma ra - pi - ta, . .

Crom - well be ho - nour and glo - ry gi - ven, . . He hath  
 - vel - lo e - ter - na, e - ter - na glo - ria, . . La rit -

Crom - well be ho - nour and glo - ry gi - ven, . . He hath  
 - vel - lo e - ter - na, e - ter - na glo - ria, . . La rit -

Crom - well be ho - nour and glo - ry gi - ven, . . He hath  
 - vel - lo e - ter - na, e - ter - na glo - ria, . . La rit -

Crom - well be ho - nour and glo - ry gi - ven, . . He hath  
 - vel - lo e - ter - na, e - ter - na glo - ria, . . La rit -

*sf* *pp*

rap - ture, thine now for e ver  
stan - te di mi - a ri ta

oh what rap - ture, I am thine for e ver  
quest' i - stan - te, quest' i - stan - te, quest' i

sav'd us, on him bles - sings we'll im - plore, yes, on his name we will im -  
to - ria, la vit - to - ria il gui - de - rà, a e - ter - na glo - ria, la vit -

sav'd us, on his name bles-sings we'll im - plore, bles -  
to - ria, la vit - to - ria il gui - de - rà, a

sav'd us, on his name bles-sings we'll im - plore, . . . on Crom - well  
to - ria, la vit - to - ria il gui - de - rà, a e - ter - na

sav'd us, on him bles - sings we'll im - plore, yes, on his name we will im -  
to - ria, la vit - to - ria il gui - de - rà, a e - ter - na glo - ria, la vit -

more,  
l'an

thine go now for bli

yes, l'an thine now for scia ob-bli

plore, we will im - plore, a ha bles sing on  
ria il gui - de - rà, già, l'An - gla

sings on him  
rà, a vva,

bles glo - sings, bles sings on his  
glo - ria, già, l'An - gla

plore, we will im - plore, a ha bles sing on  
to - ria il gui - de - rà, già, l'An - gla

tutta forza.



e - - ver - more!  
 ar - ci - fa,

him we will im - plore!  
 ter - ra, ha li - ber - tà,

we'll im - plore!  
 glo - - ria a - vrà,

name we will im - plore!  
 ter - ra li - ber - tà,

him we will im - plore!  
 ter - ra li - ber - tà,

Live in joy now,  
 Sia - te lie - te,

Yes, live in  
 Sì, sia - te,

Live in joy now,  
 Sia - te lie - te,

Live in joy now,  
 Sia - te lie - te,

ye faith - ful lo - vers,  
 al - me do - len - ti.

joy now ye faith - ful lo - vers,  
 lie - te, al - me do - len - ti,

ye faith - ful lo - vers,  
 al - me do - len - ti,

ye faith - ful lo - vers,  
 al - me do - len - ti,

Past Qual is all your fear and  
 giù fo - ste un di do -

Past Qual is all your fear and  
 co - me un di do -

Past Qual is all your fear and  
 giù fo - ste un di do -

Past Qual is all your fear and  
 giù fo - ste un di do -

*sf sf sf sf sf sf sf*

rap - ture !  
ten - to !

ELVIRA. *Più mosso assai.*Oh what joy,  
Ah! di ro - -Oh what joy,  
Ah! si, se - -mor - row Fate hath yet in store, fate hath  
lun - ghi di vi se - gne - rà, co - - ro - -yet in store, yet in store, fate hath  
se - gne - rà, se - gne - rà, si, se - -yet in store, yet in store, fate hath  
se - gne - rà, se - gne - rà, si, se - -mor - row Fate hath yet in store, fate hath  
lun - ghi di vi se - gne - rà, si, se - -*Più mosso assai.*we part no more, what joy, what  
lut - - tà, di ro - - lut - -we part no more, what joy, what  
gne - - rà, di ro - - lut - -in store, fate hath in store, ma-ny a bright cloud-less  
ne - - rà, co - - ro - - ne - -in store, fate hath in store, ma-ny a bright cloud-less  
gne - - rà, co - - ro - - ne - -in store, fate hath in store, ma-ny a bright cloud-less  
gne - - rà, co - - ro - - ne - -in store, fate hath in store, ma-ny a bright cloud-less  
ne - - rà, co - - ro - - ne - -



joy, we . . . part . . . . . ne - ver - more!  
 - tà, vo - lut - tà, . . . . . vo - lut - tà!

joy, what . . joy, we part no more!  
 - tà, di . . . tan - - ta vo - lut - tà!

mor - row fate yet hath in store, fate hath yet in store!  
 - rà, a - mor co - ro - ne - rà, tan - ta fe - del - tà!

mor - row, fate yet hath in store, fate hath in store!  
 - rà, a - mor co - ro - ne - rà, co - ro - ne - rà!

mor - row, fate yet hath in store, fate hath in store!  
 - rà, a - mor co - ro - ne - rà, co - ro - ne - rà!

mor - row, fate yet hath in store, fate hath in store!  
 - rà, a - mor co - ro - ne - rà, co - ro - ne - rà!

Ped. *s f* *s f* \*

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## No. 5.

## RECITATIVE AND ARIA.—“OH, 'TIS A GLORIOUS SIGHT.”

**VOICE.** *Allegro moderato.* **HUON.**

Yes, e-ven love to fame must  
Sì, fin l'a-mor ce-de all' o-

**PIANO.** *Tutti.* *p* *f*

yield, No recreant knight am I; My home it is the bat-tle -  
nor, E ca-va-lie-re io son, La guer-ra è il mio de-sir maj -

*Strings.*

*Allegro pesante.*

field, My song, the bat-tle-cry!  
gior, Dell' ar-mi io se-guo il suon.

*Cor. Fag. Trombe, etc.* *f* *p*

Oh! 'tis a glo-rious sight to see! The charge of the Christian chi-val-  
O! di qual fuo-co ar-den-te ha il cor Il for-te guerrier ch'e-les-se il

ry, When thun-de-ring over the ground they go, Their lan-ces le-vell'd in  
ciel, Quan-do all as-salto spin-ge il suo destrier, La lan-eia in te- - sta



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| 12 While we have time.         |                             |
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